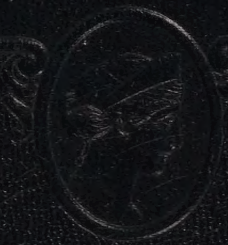
PRINCIPLES OF TAILORING



WOMAN'S INSTITUTE
of Domestic Arts & Sciences
SCRANTON, PA.

Book No. 12

PRINCIPLES OF TAILORING

ESSENTIALS OF TAILORING
TAILORED SEAMS AND PLACKETS
TAILORED BUTTONHOLES, BUTTONS, AND TRIMMINGS
TAILORED POCKETS

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PREFACE

Time was when the word *tailoring* called to mind heavy, woolen materials and heavy-appearing seams and finishes. But today, silks, lawns, and dimities, and even voiles and Georgettes, have tailored seams and edges, so that tailoring, as it is known now, is one of the vital parts of dressmaking.

This book treats of the subject of tailoring in its broad, present-day meaning. Covering first the equipment necessary for good tailoring and the way to sponge materials that are to be made up into tailored garments, it then proceeds to the making of seams and plackets. So much of the success of a tailored garment depends on the perfection of its seaming and openings that too much stress cannot to be laid on the importance of this part of tailoring.

The next Section deals with buttonholes, buttons, and trimmings that are suitable for many materials and garments. The making of tailored buttonholes can become as significant a task as building a brick wall or shingling a roof or building a fortress. Each stitch, as with stones or shingles, is placed for permanent security. It has its definite place and must fit in against the others with ease and accuracy in order that a serviceable buttonhole may result.

When a garment is ready for its inserted pocket or pockets, it has arrived at the first door of destiny, for upon the success of the pockets depend the care and deliberate pains with which the remainder of the garment is completed. There is a feeling of responsibility when a pocket is to be made—to the skilled worker a delightful responsibility, to the less sure, an anxious one. But the moment the stitched slash is cut and the edges are turned, pride takes the place of concern; and from that stage to the last, the work will be interesting and painstakingly done. So skill should be at one's command at this vital moment.

In presenting these various details of tailoring, definiteness and precision are constantly stressed. Puckered ruffles may be permissible,

but tailored stitching must travel as straight as an arrow, tailored plackets must fasten so perfectly that there is never the hint of a bulge, tailored buttonholes must be exact as to cut and workmanship, and tailored pockets must display absolute accuracy and neatness. The first step to success is a full appreciation of how much these details add to tailored garments and the next is the willingness to spare no effort toward the careful working out of each.

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ESSENTIALS OF TAILORING

SCOPE OF TAILORING

1. What is Tailoring?—Tailoring is one of the foremost of the sewing arts, because more than two-thirds of the garments worn require some form of tailoring. It really is a recognized trade followed by many hundreds of people, men especially. Time, patience, and a knowledge of both garment construction and materials are essential in one's training for tailoring.

Until about a half century ago, many materials were of a very heavy quality, so that much care had to be given to their assembling, basting, steaming, and pressing to obtain good-looking results. Today, with the weaver's art so perfected that exquisite fabrics are offered on all sides, very inexpensively priced in proportion to quality, the responsibility is reversed. Now, one needs not so much to beautify the fabric by careful sewing as to do justice to its beauty by sewing it as perfectly as possible. When much sewing, basting, and pressing, especially machine sewing, must be done, the work properly comes under the head of tailoring—a word frequently misunderstood.

Many persons, in thinking of tailoring, think only of suits with padding and heavy seams, braid-trimmed skirts, and linings throughout. But today, one tailors a silk, machine-made blouse, a sports skirt, or a simple frock of linen or flannel. Sheer materials, fine silks, and laces are generally reserved for lingerie sewing or dressmaking, but all other moderately firm fabrics that require the friendship of sponge cloth and iron and that demand basting and straight, perfect stitching, may safely be classed with tailoring materials.

2. Necessity for Good Equipment.—Making tailored garments is often regarded a much more difficult task than making fluffy, frilly ones, but this is not necessarily the case. True, tailoring is not of the sewing-basket variety. One must spread all pieces out on a flat surface, cut all seam edges neatly, join all edges accurately, and baste with a definite precision. But none of these is a difficult process nor requires any more effort than work on lingerie garments, particularly if the right sort of equipment is chosen.

In addition to the special equipment mentioned later, be sure to have a cutting board or table, on which both cutting and basting may be done; a firm, well-padded ironing board; shears that are sharp; and a machine that is well regulated as to stitch, an elastic, medium-long stitch proving best, because tailoring materials are usually fairly heavy and by their thickness shorten the stitch somewhat. Also, have your brush (a substantial clothes brush is satisfactory, or a tailor's brush is even more desirable) washed and kept perfectly clean for lifting the nap on fabrics when, by accident, it is pressed too flat with too hot an iron. Number 7 or 8 sewing needles are usually best for tailoring. Silk or mercerized cotton thread should be used for tailoring.

3. Requisites of Good Tailoring.—In tailoring, very accurate patterns are almost a necessity, for in materials that are even slightly heavy, perfect seams are necessary. Irregular seams might go unnoticed in a voile dress that is full and easy, but in a linen dress, because of its very plainness, a jagged or an uneven seam will spoil the whole appearance.

A good tailor always sponges and shrinks his material, so that the seams of the garment will not shrink unevenly in the process of making nor spot or shrink from dampness when it is worn. Of course, all woolen materials are shrunk, or sponged, in the process of manufacture; nevertheless, in spite of the fact that merchants in some cases insist that certain materials do not have to be treated in this manner, it is advisable to do so, because materials that are kept in stock become relaxed and need to be responged to be in condition for cutting. In the large cities, it is possible to have the cloth shrunk by the merchant from whom it is purchased, usually at a small additional cost per yard; but in the smaller cities and towns, the stores, as a rule, are not equipped to carry on such work, and it must of necessity be done at home.

4. With the material shrunk and the perfection of his pattern determined, a tailor marks each side exactly alike so that the pattern pieces will go together perfectly. Next, he bastes with as much care as though the garment were to be made by hand. Before he starts to stitch, he tries a scrap of two thicknesses of material under the presser foot to satisfy himself that the machine is free of dripping oil, that the stitch is easy and of the right length, that the tension is free enough, that the machine needle is smooth and perfect at its point, and that the needle itself is correctly set. With these precautions, neat satisfying work is sure to result and a pride be developed that will make tailoring a real joy and inspiration.

TAILORING EQUIPMENT

5. So that the best results may be obtained in the development of tailored garments, a certain amount of equipment is necessary. As many of these articles are in common use in the home, first see what equipment you have on hand that may be utilized, and then provide as much new equipment as you consider essential for your purpose. The various kinds of tailoring equipment are considered here, for even though some of these are not an actual necessity for home use, all are a decided convenience. Then, too, it is important that you gain a very clear understanding of their appearance and use so that if you are ever called upon to do such work you will be familiar with all the equipment.

6. Sponge and Press Cloths.—If you intend to do much pressing, you will find one sponge or, better still, a medium-size sponge and two press cloths, a convenience. These cloths should be used for no other purpose than sponging and pressing materials and garments in the making.

Firm, unbleached muslin or light-weight duck or drilling is suitable for *sponge cloths*, $\frac{1}{4}$ to $\frac{1}{2}$ yard of this being sufficient for each one. Take the precaution not to have the *press cloths* linty nor too sheer. For each *press cloth*, provide about $1\frac{1}{2}$ yards of unbleached muslin. It is not necessary to hem any of these pieces, but, if you wish, you may pink or overcast the raw edges to prevent them from raveling.

7. In order to remove the filling that is put in when the material is woven, boil the cloths before using them in fairly strong

soapsuds to which a pinch of baking soda has been added. This precaution should always be taken, because new muslin scorches readily and because it is almost impossible for the new material to absorb sufficient water to be of any service in sponging if the filling is not removed.

8. Brushes.—In sponging and pressing materials, and especially in dampening the press cloths, to avoid making them too wet, you will find a *small brush* invaluable. This may be of the type commonly used for cleaning vegetables, one about 4 inches long and 2 inches wide, with strong bristles ½ to ¾ inch long and an unvarnished back that may be washed, being suitable. Such brushes are very inexpensive and will last indefinitely.

9. Another desirable article is a *tailor's brush,* which is a heavy brush with a long handle and a flat top. It is useful in both pressing and steaming garments, the back of it to beat down heavy seams or any thick places and the bristles to aid in sending steam through the material and keeping its nap up. Such brushes may be purchased in any tailors' supply house. The wooden part of the brush must be unfinished, or unvarnished, however; if it is varnished, there is always danger of ruining garments on which it is used because of the fact that the steam generated in pressing and steaming garments will soften the varnish.

10. An ordinary *whisk broom,* too, should be on hand for this work, as it is valuable for raising the nap of material when steaming garments if something stiffer than a brush is required. It is useful, also, in pressing materials that have a very long nap, as such nap must always be brushed straight before pressing.

11. Irons.—In order to obtain the best results in the pressing of woolen materials, a heavy iron is essential. As a rule, the *flat irons* used in the home come in sets of three; it is the heaviest of these three that is most suitable for such work. A medium-sized or large *electric iron,* the kind commonly in use in the home, because of its weight, is even better for tailoring than an ordinary flat iron.

12. An iron much heavier than an ordinary flat iron and known as a *tailor's goose* is considered a necessity in tailoring establishments. This may be had in weights ranging from 16 to 24 pounds.

13. Ironing Board.—For pressing and sponging, or shrinking, woolen materials, a smooth, well-padded *ironing board* of good size is an absolute necessity; that is, one at least 5 feet long and 12 to 14 inches wide, so that it will accommodate practically any skirt.

Many persons are of the opinion that an ironing board requires but little padding; such is not the case, however, for to get the best results sufficient padding should be used to give a firm, smooth surface. Light-colored, worn woolen blankets make the best padding for an ironing board, especially a board on which woolen materials are to be pressed, because the wool has a tendency to "give" under the material that is being pressed, thus making possible a softer, smoother-pressed finish than would otherwise be the case. If wool for padding is not procurable, a worn cotton blanket may be used, or, if desired, very heavy flannelette may be purchased for the purpose. The chief essential is to have each thickness of padding in one piece, so as to avoid seams or ridges on the padded board. As a rule, the padding should be from $\frac{1}{4}$ to $\frac{3}{8}$ inches thick.

The covering for an ironing board should be made of unbleached muslin of a medium quality. New muslin that has been washed is best, because it has very little lint. Old sheets make an excellent covering for an ironing board on which light-colored wash garments are to be ironed and pressed, but a covering with any sign of lint should always be avoided where dark materials, especially woolens, are to be pressed.

14. Small holders for stretching and keeping in place both the padding and the covering of an ironing board may be purchased in sets of four or six at a very low cost. These holders are excellent for stretching out every wrinkle and for holding the padding permanently in place. However, if they cannot be procured, the board may be padded and covered as follows:

Stretch both the padding and the covering over the board, one at a time, just as tight as possible, and tack them in place on the underneath side, placing a tack every 2 or 3 inches so as to make sure of holding the material in place. To get the best results in the covering of a board, the padding and the covering should be at least 2 or 3 inches larger in every way than the top of the ironing board. Begin by tacking the middle of the pieces of material to the middle of the board; that is, the center of each end and the center of each edge. Tack, first, one end; then draw the material across tight and tack

the other end; next, tack one edge and then the other, drawing the covering and padding materials tight in each instance. Next, draw the corners of the material to their respective corners and tack them in place, stretching the materials well along the lines leading to the middle tacks. With this done, fasten the rest of the padding in place, putting tacks between those already in place. This method obviates the gathering of fulness at any point, which would result in wrinkles otherwise impossible to work out.

15. Sleeve Board.—After the seams of a sleeve of woolen or of silk material have been joined, it is difficult to press them open without considerable care and effort or to press the sleeve satisfactorily in its entirety without the use of a sleeve board.

A sleeve board should be padded and covered in practically the same manner as an ironing board. It should be slender and on a substantial stand, if possible.

16. Edge and Seam Pressers.—An *edge press block*, which consists of a piece of hard wood, $\frac{3}{4}$ to 1 inch in thickness, mounted edgewise on a stand and pointed at each end, is a great convenience for the pressing open of the seam that joins the facing to a coat. This board is used without padding. The pointed ends make it possible to push the board well up into the corners of the revers and thus permit a tailored effect that it is difficult to obtain otherwise.

For home tailoring, a thin piece of hard wood may be substituted for the edge press block. Cut this $\frac{3}{4}$ to 1 inch wide, point it at the ends, and sand paper it until it is perfectly smooth.

17. A *covered broom stick* may be used to excellent advantage in the pressing of seams, especially in materials that require unusual care in handling in order to prevent them from becoming shiny. With the seam laid over the curved surface of the broom stick, it is possible to press only the center of the seam and prevent the outer seam edges from forming a ridge or shiny line on the right side of the fabric.

To prepare a broom stick for a seam presser, pad it with a thin layer of cotton or wind it with soft rags, being careful to distribute the thickness very evenly; then cover the padding with muslin, stretching this as tight as possible, and whip one turned edge over the other edge so as to secure it.

18. A *velvet presser,* which is a device consisting of a board set with firm, fine, wire projections, or teeth, closely laid, makes it possible to press velvet or other napped fabrics without flattening the pile and makes unnecessary the steaming method that must otherwise be employed.

To use such a presser, place the fabric, face down, on the presser, so that the nap is downward on the teeth of the presser. Then put a slightly dampened cloth on the back of the fabric and press it with a medium-hot iron. This pressing will send the steam through the pile and raise it and, at the same time, remove any wrinkles in the velvet.

19. Ham Cushion.—For the pressing of curved seams, such as the bust and shoulder seams of coats and dresses and the hip seams of coats and skirts, there is perhaps no better device than what is commonly known by tailors as a *ham cushion*; in fact, no custom-tailoring establishment is complete without one. Such a cushion, which is illustrated in Fig. 1, consists simply of a covering of white tailors' felt carefully stuffed with rags. Ham cushions can be purchased in tailors' supply houses, but a cushion that will prove to be just as serviceable and much less expensive can be made in the home.

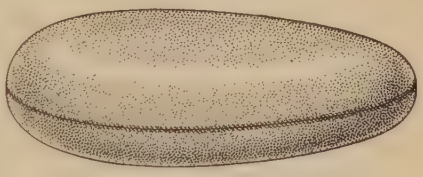


FIG. 1

20. For a ham cushion, purchase at a tailors' supply house $\frac{5}{8}$ yard of 36-inch white tailors' felt. Such felt is very durable, and while it is firm it is not so compact as the felt used for upholstery or for shoes and hats. The small pieces of felt that remain after cutting out the covering need not be wasted, for they can be used to make a cushion one-fourth as large as the other, which will be found very useful as it can be used inside of sleeves, under the armhole seam, and in many places where the large one might be too large or too unhandy. In addition to the felt, provide sufficient heavy muslin or galatea for an interlining and enough clean, old woolen rags for stuffing. Rags from old woolen shirts, coats, or blankets are satisfactory, provided all hard spots are removed.

21. In order to cut out the covering and the interlining for a ham cushion, develop a pattern in the manner shown in Fig. 2, as

follows: Fold lengthwise through the center a piece of paper that is 14 inches wide and 21 inches long, and, then, with the folded edge next to you, locate the necessary points for outlining the pattern. Locate point A 1 inch from the right edge of the paper; point B 19 inches to the left of A on the fold; point C 6 inches directly above B; and point D 6 inches directly above A. Then draw lines from A to D, from C to B, and from D to C. To locate points to be used as an aid in drawing the curves, place point B_2 $1\frac{1}{2}$ inches above B on line BC; point A_2 1 inch above A on line AD; point E midway between C and D; and point E_2 2 inches to the left of E. Then connect B_2 and E_2, as well as E and A_2, with a well-curved line, as shown in the illustration, being careful to avoid forming points at B_2, E_2, E, and A_2.

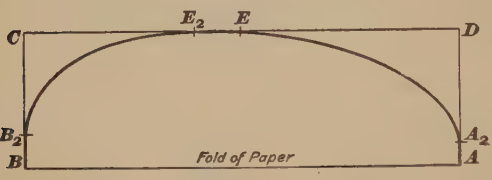


FIG 2

To form the pattern, which, when cut out, should be egg-shaped, cut through both thicknesses of paper, from B through B_2 to E_2, and from E_2 through E and A_2 to A.

22. When the pattern is cut out, place the lengthwise center on a double thickness of the felt folded to produce a true bias and cut out the cushion covering. Cutting the material on the true bias will enable you to shape the cushion more easily. Do not allow for seams, as the edges of the felt must be whipped together, as shown in Fig. 1. Also cut out the interlining, using the same pattern, but allowing $\frac{3}{8}$-inch seams on all edges.

With the material cut out, the next process will be to seam the interlining together with the exception of a small opening to admit the filling, and then prepare the filling. To make the filling, tear and cut into small pieces old woolen rags that are free from hard seams, and dampen these bits of material a trifle so that they will pack very tight. Then proceed to stuff them into the interlining, being careful to pack the rags even and close, so that the outside will be smooth and firm. After making sure that the interlining is stuffed as full as possible and will keep its shape, close the opening of the interlining with diagonal basting and then overhand it closely.

With the interlining thus prepared, place the felt over it, and then, drawing the edges together, overhand them closely, keeping the surface absolutely smooth and as tight as possible. Put such a cushion, after making, in the sun, near the stove or on a radiator so that the rags that have been dampened may become thoroughly dry. Of course, if the cushion is put into use at once, the heat from the iron will dry it sufficiently.

23. Cheese Block.—When it is desired to press seams very flat and hard or to make them scarcely visible, it is well to use a press block, commonly called a *cheese block,* one style of which is shown in Fig. 3. Such a block consists of a piece of 3-inch oak that measures 18 inches on the straight side and 14 inches across, and is covered with two thicknesses of tailors' felt stretched just as tight as possible and tacked in place on the block, as shown.

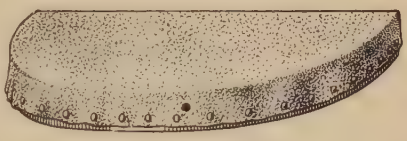


FIG. 3

24. Tailors' Press Stand.—Another device used in pressing tailored work is the *tailors' press stand* shown in Fig. 4. Such a stand may be made to take the place of a ham cushion, and as it has a sleeve board attached, as at *a*, it has a double utility value. A tailors' press stand is usually 28 inches long, 7 inches high, and 10 inches wide. It is, however, much more difficult and expensive to make than a ham cushion, and, on account of its weight, it is much more difficult to handle.

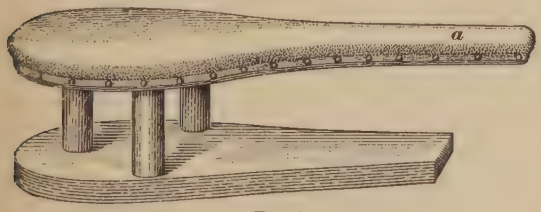


FIG. 4

25. Pinking Machine or Scissors.—Pinking, which consists of a series of notches or small scallops in plain or fancy effects, is sometimes used for finishing seam edges or as a trimming for the edges of ruffles. It is done by means of specially constructed scissors or a small hand machine. Either of these devices will be a time saver in the workroom, for the finish they produce will be a satisfactory substitute for overcasting or binding on material that is firm enough not to ravel to any great extent.

26. The *pinking machine* is usually provided with two or three blades for variety, one for cutting a small notch, one for cutting a medium-sized notch, and another for cutting a fancy notch. It may be operated simply and quickly according to directions that accompany it.

27. The *pinking scissors* are of a specially constructed type having serrated edges. The advantage of them is that they will cut and finish the seam edge in one operation. So they not only produce an attractive finish but they save considerable time as well.

SHRINKING WOOLEN MATERIALS

28. Necessity for Shrinking.—Because of the severe pressing that is so important in tailoring, the materials used for tailored garments, when they are of wool, must usually be prepared to take this treatment so that they will appear well after the pressing has been done. The preparation generally consists of a dampening and drying process, carried on slowly over a comparatively long period of time and known as *shrinking*. By this process, the wool fibers are thoroughly moistened and gently dried so that when, later on, water is used as an aid in pressing the fabric, there will be no blistering, spotting or shrinking.

29. Equipment for Shrinking.—Shrinking cloths are a very important part of your equipment for the shrinking process. These are best when made of unbleached muslin that has been boiled in a strong soap solution and then rinsed thoroughly in several waters to remove all stiffening or dressing. For the home woman, who does not expect to do work of this kind professionally, partly worn sheets are a satisfactory substitute for the unbleached muslin. Of either kind, provide two pieces, each at least 32 inches wide and 1 yard longer than the average dress or suit length of fabric so that the wool will be completely covered both on its length and width during the shrinking process.

If you wish to roll the material that you are shrinking, you will also need a roller or board, covered with muslin. The rollers can be purchased at tailors' supply shops, but a board of the proper type will give practically the same service. The board should be thin with rounded edges, about 10 inches wide, and a little longer than a width of 54-inch material doubled, that is, about 30 inches.

Before using the board or roller, cover it completely with a single thickness of muslin, which has been thoroughly washed, rinsed, and dried. and whip the ends and edges carefully in place so that the surface is smooth and flat.

30. Shrinking Methods.—The simpler form of shrinking or sponging and the one most generally used in the home requires the use of the shrinking cloths only. First, clip the selvage edges of the material to be shrunk at intervals of 1 to $1\frac{1}{2}$ inches. Then wet the muslin strips thoroughly and completely, and wring out the excess water. An even distribution of moisture is very important, for if the muslin is too wet in some places, it will cause the formation of spots that are difficult to remove. Plan to do the work on your cutting table, if you have one long enough to accommodate the full length of the material to be sponged. Otherwise, use the floor of a room where the cloth can remain undisturbed for several hours or overnight.

On the table or floor, spread several thicknesses of newspaper as a protection. On the newspapers, spread one of your sponging cloths, thoroughly wet, smoothing it out carefully so that there will be no wrinkles. Next, spread the wool material over the wet cloth, smoothing it down too. Then, spread the second wet cloth over the wool, patting it down carefully over its entire length, so that it will lie close to the surface of the material to be sponged. Allow to remain without shifting or moving until thoroughly dry. If each step of the work has been properly handled, no pressing should be needed, the material being now in condition for the next step in making, which is cutting.

31. When the roller or board is used in shrinking materials, only one thickness of dampened muslin is required. Spread this out flat and smooth, then spread your material over it, leaving it folded double, and, placing the board evenly at one end, begin to roll the material and the wet sponge cloth together over the roll. Be sure to keep both entirely smooth. Leave the material rolled for from 4 to 6 hours. Then unroll it, remove the muslin, and spread the cloth out so that it may dry thoroughly either on a large table, or over the top of a door that has been covered with several thicknesses of newspaper to avoid marking the material with the sharp edges.

32. If care is taken in placing the material over the board and also in drying it, no pressing will be required. However, if there should be any wrinkles, remove them by laying a slightly dampened press cloth over them on the wrong side and pressing lightly over the dampened cloth with a moderately hot iron. In pressing, work with the warp threads of the fabric to avoid stretching.

33. Shrinking Glossy-Surface Materials.—Although the methods just given are suitable for shrinking all kinds of materials, some tailors prefer to shrink fabrics that have a glossy surface, such as broadcloth, by dampening and pressing them. Place the material, right side down, across the ironing board, lay over it a well-dampened muslin press cloth, and then run a hot iron over the muslin several times. Remove the muslin, and press the material until dry and all wrinkles are removed.

34. Wool Materials Not Requiring Sponging.—Many modern makers of wool fabrics take care of their sponging during the manufacturing process. Therefore, when you purchase dress material, coatings, or suitings of wool, find out whether this precaution has been taken. A tag which states that the material has been sponged or shrunk, usually accompanies it. Shrinking of very crêpy wool fabrics should also be avoided, for the twisted threads that go to make up such weaves do not lend themselves satisfactorily to the shrinking process. Very sheer wool fabrics, because of their fineness, do not require dampening before pressing, so sponging or shrinking will be unnecessary. So, before making up materials, shrink only those materials that need it.

35. Removing Shine.—Sometimes, in the construction of woolen garments, certain parts, especially seams and overlapping edges, become shiny or glossy from improper pressing. To remove the shine, first place over it a press cloth that is slightly damper than one needed for ordinary pressing. Then hold a hot iron very close to the press cloth, but not on it, keeping the iron in one position long enough to allow the steam an opportunity to penetrate the fabric. Then lift the press cloth and brush the fabric briskly to roughen its surface a trifle in order to take away the shine.

Repeat this process until every trace of the shine is removed. Then, dry the steamed material thoroughly, holding the iron close enough to the press cloth so that the fabric will appear to have been carefully pressed, although the iron has not touched it.

TAILORED SEAMS AND PLACKETS

PRECAUTIONS IN MAKING TAILORED SEAMS

1. **Tailored seams,** many kinds of which are used in tailored costumes, require generous seam allowance and careful basting, stitching, and pressing. Their development is not difficult, however, and if you take the time to carry out each detail, you will undoubtedly obtain very gratifying results.

2. **Seam Allowance.**—In making allowance for tailored seams, be guided by the material and the type of seam. Fabrics that fray or ravel easily require a wider seam allowance than materials of firmer weave. Also, they require extreme accuracy, with regard to the marking of seam lines. Tracing, chalk marks, or basting-stitches, may be used, according to the kind of marking best suited to the texture of the material.

3. **Mark-Stitching.**—Too much emphasis cannot be laid on the value of mark-stitching along the seam lines that are indicated by the tracing, chalk marks, or basting applied with the pattern in position on the material, as this stitching will mark both sides of the garment exactly alike and show accurate positions for pockets or trimming features that are to be the same on both sides of the garment.

The method of making mark-stitches is shown in Fig. 1. Take a short stitch through the two thicknesses of material, and over this take a back-stitch of the same length, as at *a,* leaving a good-sized loop, as shown. Skip $\frac{3}{4}$ inch and repeat. After basting the entire length of the seam in this way, draw the two thicknesses of material apart and cut the threads between them, as at *b* and *c*. Then short

threads will be left in each piece to mark the pattern line accurately and the two pieces will be marked exactly alike.

It may seem to some persons that mark-stitching takes too much time; but it is the only way in which to make sure of a clean, exact line for basting or stitching in woolen materials, and the personal satisfaction derived in putting together a garment that has been carefully mark-stitched more than repays for the time consumed.

4. Basting.—Before basting the seams, to prevent stretching one edge and thus making it longer than the other, pin the edges together at frequent intervals, inserting the pins perpendicularly to the seam line so that they will not cause annoyance

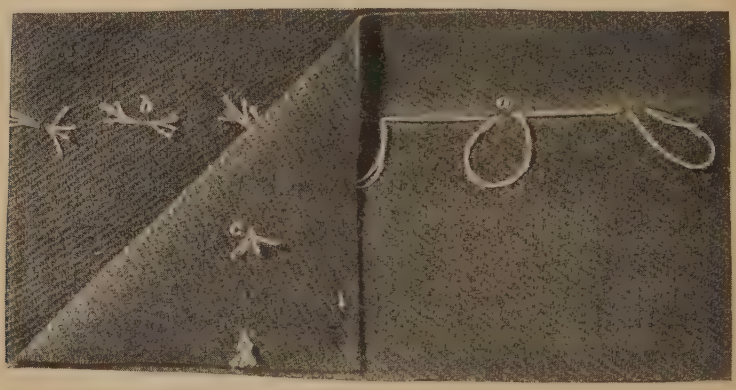


FIG. 1

while the basting is being done. Then baste with short stitches, being careful not to stretch the seam.

5. Stitching.—For stitching woolen, use silk or mercerized cotton thread that is a tone darker than the fabric. Very dark and medium blues, as well as very dark reds and browns, come in so many different hues that it is frequently necessary to use black for stitching. In any event, in selecting thread, consider the fact that it will work up a little lighter than it appears on the spool. The proper way in which to secure a perfect match is to lay a single thread across the material in good daylight; artificial light can seldom be depended on in matching colors.

Another good point to remember in connection with thread used for tailored seams is that the manufacturer numbers the colors

on the spools; therefore, it is well at times to keep the spools as they become empty, so that you may procure more thread of exactly the same color if it is needed.

6. Before starting to stitch, test the machine-stitching on a scrap of material like that used for the garment in order to make sure that the tension, the length of the stitch, and the size of the needle are correct. Very fine stitching is not suitable for tailored garments, as it draws the material down and mars the smooth surface. Very long stitches, too, should be avoided, but they are permissible when the stitching is intended for decorative purposes, this, as a rule, requiring heavier silk than would otherwise be used.

In stitching, strive always for extreme accuracy. The marked seam line will serve as a guide when you are applying the first stitching on the wrong side, this stitching being required for most seams; but when stitching on the right side, use a sewing-machine gauge or quilter or mark the line you wish to follow, unless your eye is sufficiently well-trained to gauge spaces properly.

Attention must be given to the adjustment of the gauge or quilter. Be guided by your sewing-machine instruction book when placing either attachment in position, being careful to adjust the quilter just high enough to permit the material to pass freely under it. On some sewing machines, you will find it impossible to adjust the gauge or the quilter on the left-hand side of the presser-foot, and, in some cases, if you use the quilter as a gauge, you will have to turn it backwards. In such instances, extreme care must be taken to follow exactly along the edge that is to be stitched.

7. Pressing.—Pressing, too, is of decided importance. In making tailored seams, press each stage of the work as you advance, always pressing lengthwise of the seam and making it as flat as possible. Also, press the finished seams. As a general rule, the pressing may be done entirely on the wrong side of the material.

KINDS OF SEAMS

8. Plain Seam.—The plain seam is used even more extensively in woolen materials than it is in wash fabrics. Many distinctive dresses are assembled by means of plain seams, not a stitch showing anywhere on the outside of the garment. When such is the case, the responsibility of the seams is very great, for it is

through the perfection of their making and pressing that they take their place inconspicuously in a tailored garment.

FIG. 2

To make a plain seam, place the right sides of the material together so that one mark-stitched seam line is directly over the other; then baste along the mark-stitched line and, after the fitting of the garment, stitch on the basted line.

FIG. 3

In order to finish such a seam in woolen material, open it out, as shown in Fig. 2, and then press well on the wrong side with a moderately hot iron, or, if the material is not heavy, you may turn the seam edges together to one side if you wish. In some cases, it is not necessary to use any moisture in order to press the seam open satisfactorily, but if you find it difficult to make the seam edges lie flat without first dampening them, run a slightly

moistened sponge or sponge cloth along the opened seam and then press it. The use of considerable moisture in the pressing of seams takes from the softness of finish that is generally desirable in women's garments.

9. Instead of pressing seams in velvet or in woolen fabrics having a nap that is not pressed flat, steam them open by running them over the edge of an inverted hot iron that has been covered with a damp cloth, as shown in Fig. 3. The velvet presser described in Art. **18,** Chapter I, is, of course, satisfactory, too.

FIG. 4

10. Finish the edges of a plain seam by notching, pinking, overcasting, or binding them, according to the nature of the fabric, notching or pinking closely woven fabrics, such as flannel and broadcloth, binding those that fray readily, and overcasting those that do not require binding and yet need a more lasting finish than notching or pinking would provide.

11. Single-Stitch Seam.—The single-stitch seam, illustrated in Fig. 4, makes an attractive finish for a plain seam. To make this seam, first carefully press and baste both edges back from the stitched line of the plain seam; then stitch accurately on both sides the distance from the seam line you desire. The presser-foot of the sewing machine serves as a good guide in doing such work. It is well first to stitch along the right side of the seam, keeping the edge of the presser-foot in line with the plain seam, and then, when this side is stitched, to repeat the operation on the other side of the seam line.

12. Double-Stitch Seam.—To make the double-stitch seam, which is illustrated in Fig. 5, baste as for a single-stitch seam; then baste back $\frac{3}{8}$ inch or more on each side of the first basting. Add

FIG. 5

stitching on both sides of the plain seam, as just explained, making a single-stitch seam; and then stitch back $\frac{3}{8}$ inch or more on each side of the first stitching, as is clearly shown in the illustration.

13. Cord Seam.—Make the cord seam, Fig. 6, as follows: Baste a plain seam, but do not stitch it, as the outside stitching is

FIG. 6

all that is necessary; then, instead of pressing the seam open, turn both seam edges to one side and baste them. Next, with the presser-foot of the machine as a guide, stitch $\frac{1}{8}$ to $\frac{1}{4}$ inch from the

seam edge through the three thicknesses. When the basting is removed, the effect is similar to that of a corded seam.

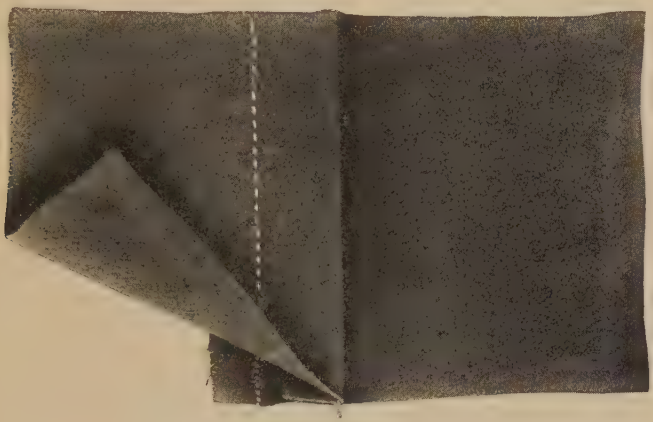


FIG. 7

Instead of giving the cord seam a final pressing as suggested for tailored seams in general, press merely along the row of stitching, taking care not to let the iron extend over the outer edge, or corded effect, for a flat pressing would make the seam appear as a tuck rather than a cord.

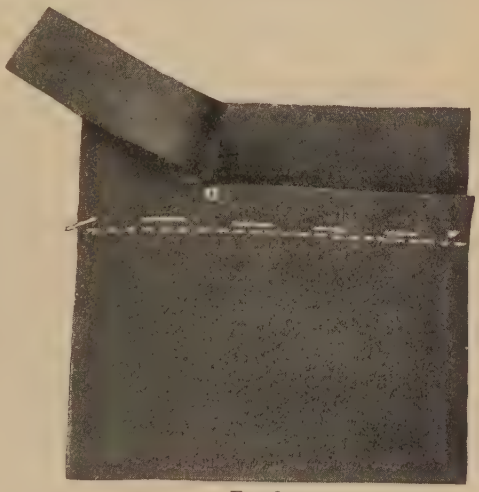


FIG. 8

14. Welt Seam.—The welt seam, which is shown in Fig. 7, should be made as follows: First, baste and stitch as in making a plain seam; then cut away one seam edge to within $\frac{1}{4}$ inch of the stitching, as shown at *a*, Fig. 8. Next, bind, notch, or overcast the wide seam allowance, and turn it back over the one that has been partly cut away. With the right side of the material up, as in Fig. 7, press the material away carefully from the seam with the fingers so that it will not overlap in any place. Next, baste along

the seam edge and then back $\frac{1}{2}$ inch, or almost the width of the stitching desired. Finally, stitch the desired width, usually $\frac{3}{8}$ or $\frac{1}{2}$ inch from the seam, using a sewing-machine gauge or quilter for this purpose, if you wish a guide to insure even spacing.

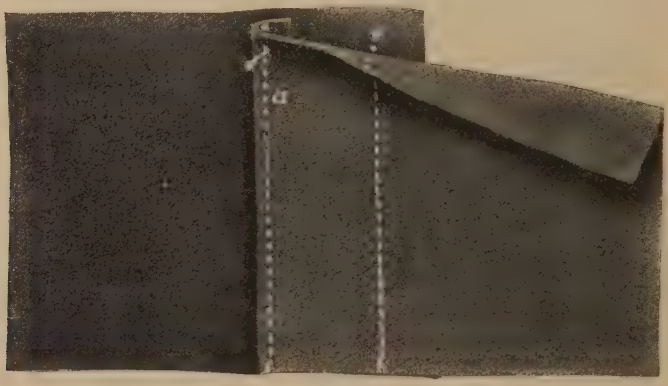


FIG. 9

15. Double-Stitched Welt.—To make the double-stitched welt, an example of which is shown in Fig. 9, follow all the instructions for making a welt seam, and in addition apply a second row of stitching on the seam turn, as is clearly shown at *a*.

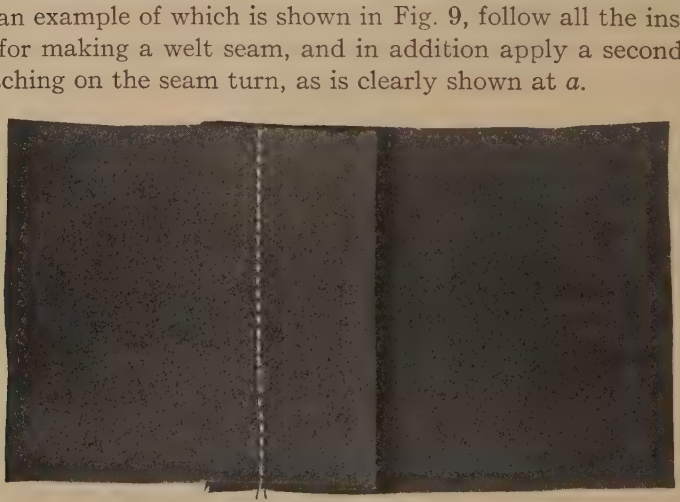


FIG. 10

16. Tuck Seam.—The tuck seam, or *open welt*, as shown in Fig. 10, is made as follows: First baste as a plain seam, but do not stitch. Then turn both seam edges to one side and baste them as in making the cord seam. Then, from the right side, add another

row of basting the desired tuck width from the seam edge, as shown in Fig. 11. Place a row of stitching the desired distance, usually $\frac{1}{4}$ to 1 inch from the seam edge; then remove the basting and mark-stitches, and the seam will appear as a tuck, as in Fig. 10.

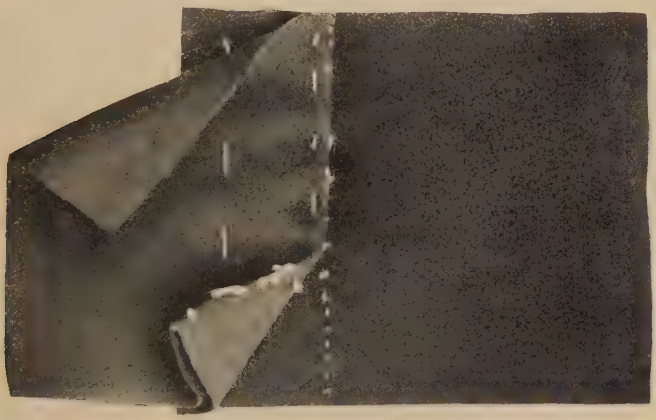


FIG. 11

17. Slot Seam.—The slot seam, which is illustrated in Fig. 12, requires an allowance of $\frac{3}{4}$ to 1 inch for each seam edge. Make the seam as follows: Baste as for a plain seam, with short, even bast-

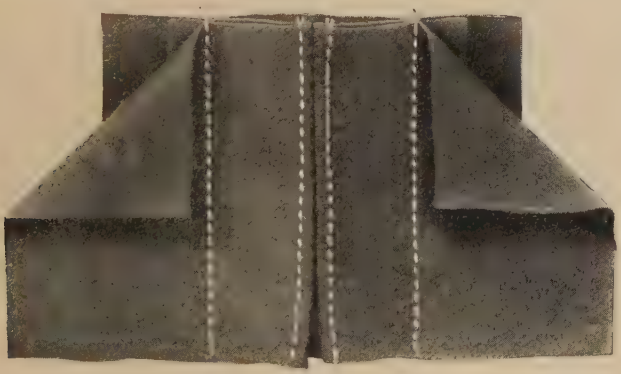


FIG. 12

ing-stitches, and press the seam open. Then cut a strip lengthwise of the material, making it a little longer than the seam and $\frac{1}{2}$ inch wider than the pressed-open seam measures from one edge to the other, as shown in Fig. 13. Place the right side of the strip to

the wrong side of the garment, pin the center of the strip directly under the seam, as at *a*. Take care that the strip is eased a trifle, as it should not be stretched in the least. Baste from the right

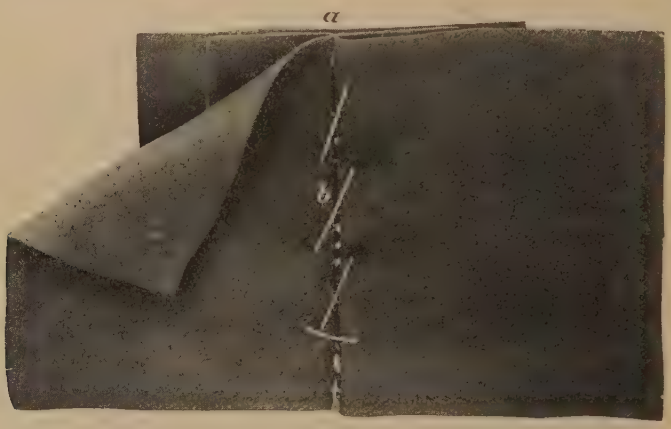


FIG. 13

side, with diagonal basting, as shown at *b*, holding the seam firmly with the left hand and thus avoiding any possibility of stretching the strip or the seam. Next, baste and stitch $\frac{3}{8}$ to $\frac{3}{4}$ inch from the seam on each side. When the bastings are removed, the seam will have the appearance of two tuck seams meeting.

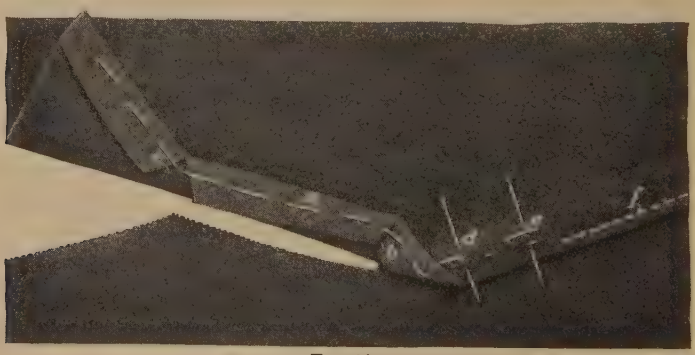


FIG. 14

If you wish to make the *slot seam with inside stitching*, as shown in Fig. 12, lift the inside edges of the slot seam, or tucks, and stitch directly on the edge of each, but do not stitch through the underneath strip.

18. Overlapped Seam.—A method of joining a seam of irregular shape is shown in Fig. 14. To make the overlapped seam, first determine which edge is to be on top, turn it in a seam's width,

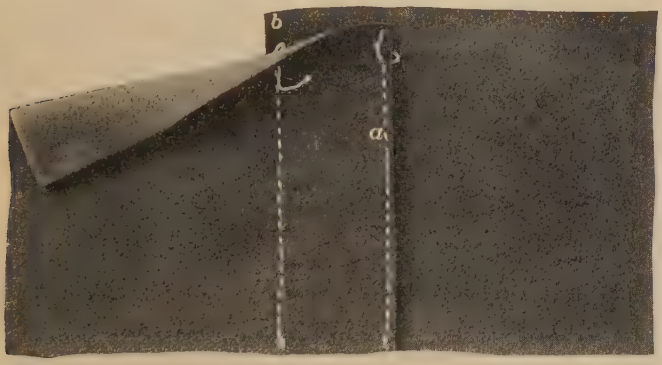


FIG. 15

and baste, as at *a*. At outward turning points, fold the turn over neatly, as at *b*, while at inward turning ones, slash the seam allowance, as at *c*. Lap the two edges, pin at right angles to the seam, as at *d*, baste, as at *e*, and then stitch close to the edge of the turn, as at *f*.

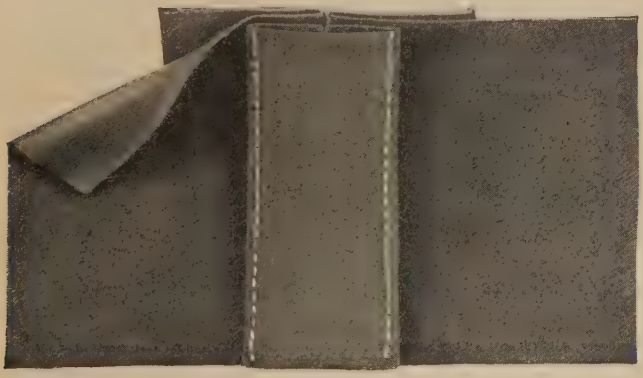


FIG. 16

19. Lap Seam.—The lap seam, illustrated in Fig. 15, is used only on heavy, firmly woven materials that do not fray. An allowance of $\frac{1}{4}$ to $\frac{5}{8}$ inch is necessary for this seam. To make the seam, lap the edges as in the tailored fell, but do not turn the outside

edges under; baste and stitch the outside edges, making the rows of stitching absolutely parallel; then trim the material off close to the stitching, as shown at *a* and *b*. Do not use selvage edges.

20. Strap Seam.—The strap seam, an example of which is shown in Fig. 16, is simply a plain seam with a good seam allowance, over which, after the seam has been pressed open, is placed a bias strap of the same or some contrasting material. The procedure in making this seam is as follows:

For the strap, cut a bias piece of the material twice the width that the finished strap is to be; catch the edges together with a diagonal basting-stitch, as in Fig. 17, taking care that the basting

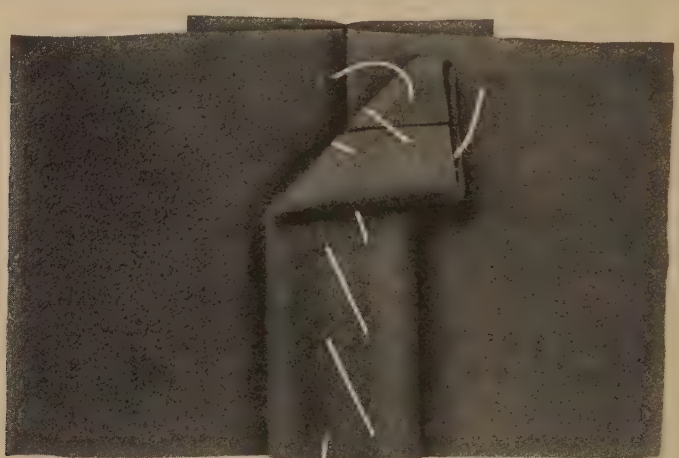


FIG. 17

does not show on the right side and that the edges do not overlap and cause a ridge after the seam is pressed; and then press the strap, being very careful not to twist it in the least. Next, place the strap directly over the seam on the right side, and baste it in position with diagonal basting, as shown. Finally, baste the outside edges down and stitch on each edge of the strap, so that it will appear, when finished, as in Fig. 16.

Sometimes, on garments where machine-stitching is not desirable, the edges of the strap are slip-stitched down or secured with a decorative stitch.

21. Variation of Stitching on Tailored Seams.—A seam may be made to take on an entirely different appearance by the way

in which it is stitched. Each season brings out a new mode of stitching that, when followed out in accurate detail, adds a great deal to the appearance of a garment and distinguishes it from models of a past season.

Very heavy materials require a seam broad and substantial in appearance, and the outside stitching is almost invariably applied in such a way that it will give this effect. Light-weight materials do not require outside or decorative stitching, but if such stitching is used, it should not be placed too far from the seam itself, because the material does not have sufficient body to hold itself firmly between the original seam and the outside stitching.

Some plain seams in firm materials, such as broadcloth, have a wide seam allowance, the seam being pressed open and three or four rows of stitching added on each side of the seam from $\frac{1}{16}$ to $\frac{1}{8}$ inch apart. Seams are also quilted with small circles, diamonds, and squares when Fashion favors this form of decoration.

REQUIREMENTS OF TAILORED PLACKETS

22. Tailored plackets, or openings in skirts that permit them to be slipped over the head with ease, are not unlike wash plackets, yet because of the materials used in the construction of tailored skirts, the methods of making them differ and they demand greater care. Tailored plackets require more basting and pressing than do wash plackets; in fact, extreme care must be taken with any tailored placket so as not to stretch either of its sides, for the woolen materials used in tailored skirts are almost ungovernable when they are once stretched. Also, as the facing silk often used in the construction of tailored plackets differs in weight and texture from the skirt material, it, too, must be carefully handled, so that it will not appear drawn or too full in any place. However, to make a placket that fastens up so perfectly that the skirt opening does not attract undue attention doubly repays any one for the time and effort that must be expended in its construction.

23. Essentials of Placket Making.—To be able to make strictly tailored skirts successfully, it is imperative that these tailored plackets be thoroughly understood and mastered. A good plan, therefore, is to procure pieces of woolen material of suitable size and to make the plackets in the order in which they are

described; then, when it is desired to make a tailored skirt, the finishing of the placket will not seem difficult.

As in the making of tailored seams, the importance of accurately mark-stitched seam lines, careful basting, and frequent pressing in the development of tailored plackets cannot be overestimated.

Each seam and each edge of any tailored placket should be carefully basted and pressed before any stitching is done, because woolen materials will slip and stretch under the presser-foot of the sewing machine unless they are carefully held in place with basting. Especially is basting necessary in the application of the facing pieces.

24. Facing of Plackets.—To finish most tailored plackets properly, lengthwise facing strips of flat crêpe, satin, percaline, or sateen are needed, and, no matter which material is used, it is generally referred to as *facing silk*. If the skirt is to be a very fine one, a good, firm quality of flat crêpe or a firmly woven satin may be used as a finish. For the majority of woolen skirts, percaline of the best quality is used, and for very heavy skirts sateen of close, fine weave is desirable. In the selection of a facing, however, it is of the utmost importance to choose material that is in keeping with the material and the style of the skirt and that will wear equally as well as the skirt material. It is very unsatisfactory to use a facing material that does not correspond with the skirt material or that will wear out before the garment does. Also, as the facing of the placket must, in many instances, turn back over the rings of the hooks and come well up under the prongs, the facing material must of necessity be thin enough not to interfere in the hooking of the skirt.

KINDS OF PLACKETS

PLAIN-SEAM PLACKET

25. Nature of Placket.—A skirt that is not tight-fitting does not require especial strength at the placket opening because there is very little strain on the opening. In such a skirt, the **plain-seam placket,** which is made very simple, as shown in Fig. 18, may be used. In a placket of this kind, there should be no suggestion of its finish on the right side. The usual position of such a placket is at the center side above a plain seam.

Because of the ease in a skirt of this type, the placket opening need not be so long as in a plain, fitted skirt and, for this reason, the plain-seam placket is generally made not more than 8 inches long, this length permitting the skirt to be slipped off easily.

26. Applying Placket Stay Tapes.—The seam lines that were mark-stitched in the cutting of the skirt are essential in the making

FIG. 18

FIG. 19

of the placket, for they serve as a guide for the placing of the tapes that are used as a stay for the placket edges and as a foundation for the fasteners. After stitching the side seam of the skirt, baste a piece of tape ½ inch or so longer than the opening left for the placket, on the wrong side of the skirt, as at *a*, Fig. 19, so that one edge of the tape is in line with the mark-stitching that indicates the seam line on one side of the placket. Then stitch the tape through the center,

thus making a row of stitching show on the opposite side of the material, as at *b*, a short distance from the seam line.

Baste and stitch a similar strip along the other side of the placket, also, as at *c*, making sure that the edge of the tape is exactly along the mark-stitched seam line. Then turn under the front, or upper, portion of the placket along the mark-stitched line and baste and press it flat.

27. Finishing the Seam Edges.—In most cases, the seam edges below the placket may be turned and pressed together toward the front-skirt portion, but if a pressed-open seam is essential, clip the seam allowance on the back- or under-placket edge straight across at the lower end of the placket, in order to permit this seam edge to lie perfectly flat.

To finish the raw seam edges, overcast them or, if the material is of a kind that frays readily, bind the edges with a light-weight silk binding, extending the overcasting or binding along the full length of the seam, including the placket edges, and across the slash in the seam edge if one was made at the lower end of the placket.

28. Applying the Snap Fasteners.—Three or four snap fasteners are sufficient for a placket of this kind. In applying them, sew them directly over the lines of stitching that hold the tapes in position, as shown in Fig. 18, and take the stitches through the tape as well as the material, so as to make them very secure. When sewing the snaps along the upper-placket edge, however, be very careful not to catch the stitches through to the right side; take them through merely the turned-under placket edge and the tape, so that there may not be even a suggestion of the stitches on the outside of the skirt.

In sewing snap fasteners on a placket, remember to sew the part containing the projection to the top of the placket. Also, begin at the bottom of the placket, for then if any slight fulness should, by any chance, work up on either side of the placket it can come out at the waist line.

29. Securing the Turned-Under Portion.—In order to hold the turned-under upper portion of the placket in position when the skirt is being worn, it should be secured with slip-stitching. In doing the slip-stitching, fold back about $\frac{1}{4}$ inch of the turned-under portion, as shown in Fig. 18, and take the stitches, as at *a*,

very close together, catching only a thread or two of the material in the turned edge as well as in the material underneath so as to avoid having these stitches show on the right side of the skirt. Also, do not draw the stitches up tight; rather, permit sufficient ease in them so that the edge that was folded back to facilitate the slip-stitching will fall back over these stitches and lie perfectly flat.

WELT-SEAM PLACKET

30. The **welt-seam placket** is shown in Fig. 20. This style of placket is used in fitted, gored skirts, usually at the left center-side seam, or at the left side of a front or back panel. Also, it may be employed on a skirt finished with plain pressed-open seams as well as on one having seam edges turned to one side and finished with outside stitching. The placket here illustrated is at the left side of a two-piece skirt that has its waist line supported by an inside belt.

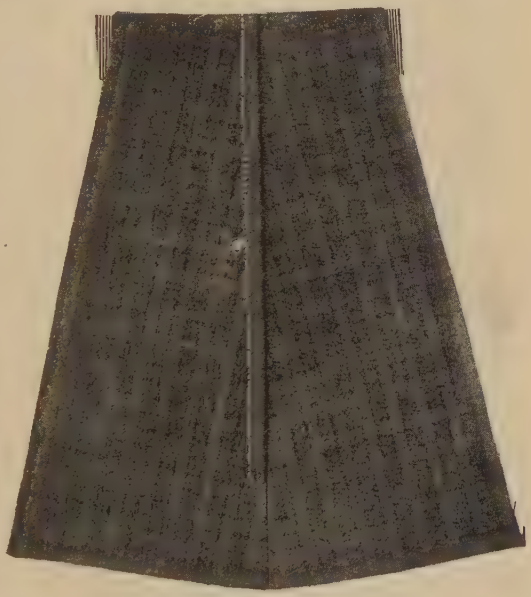


FIG. 20

31. Applying the Facings.—For the welt-seam placket, cut two strips of facing silk, making each about $1\frac{3}{4}$ inches wide and a trifle longer than the placket opening. After finishing the skirt seam, clip across the underneath seam edge at the lower end of the placket, as shown at *a*, Fig. 21. This clipping must be done on the one seam edge to permit it to extend under the other and to make the seam lie perfectly flat when the placket is lapped into position. If a welt seam is used for the skirt, then it will not be necessary to clip the seam at the bottom of the placket, because the edges of the

seam will then come over each other in the forming of the welt and will not have to be pressed open.

Next, place a strip of facing silk over the gore that is to form the under part of the placket, with their right sides together and edges even, and baste ¼ inch from the edge. Turn it to the wrong side like a binding, fold the raw edge of the strip over to meet the raw seam edge of the placket, as shown, and crease and baste the turned edge, as at *b*. When this turned edge is folded back in position, it will be close to the mark-stitched line at *c*.

Fig. 21

When this strip is basted in position, proceed with the other facing strip. Lay it so that its right side is to the wrong side of the skirt portion, as at *d*, and the edge of the facing is even with the mark-stitched seam line. Then baste this facing strip in position, as at *e*, and baste again, as at *f*, so as to hold the facing silk firmly.

32. Stitching the Placket. With the right side of the underlapping portion uppermost, stitch about ¼ inch from the edge, keeping the stitching on the facing silk, as shown in Fig. 22. This stitching appears as at *a* on the wrong side. Then stitch the upper-placket edge, stitching from the right side ¼ to ½ inch from the edge, as at *a*, Fig. 20, and continuing the line of stitching to the bottom of the placket. In stitching, hold the underneath portion of the placket away so that it will not be caught in with the stitching; also, be sure to use a gauge or to mark with basting threads the line on which to stitch so that there will be no danger that the stitching will appear crooked, for in a very plain placket of this kind the

workmanship must be as nearly perfect as possible, in order that the break between seam and placket may be imperceptible.

When you reach a point about $\frac{1}{4}$ inch from the bottom of the placket, lift the needle and the presser-foot and draw the material out just a trifle in order to leave a thread length of about $\frac{1}{2}$ inch between the end of the stitching and the needle. Then, with the placket still under the presser-foot, turn the under-placket edge, or seam allowance, back underneath the upper portion and adjust

FIG. 22

the material under the presser-foot in order to continue stitching diagonally to the seam line, as shown in Fig. 20, without causing a break or unevenness in the line of stitching. Before continuing the stitching, however, turn the spool of thread on the machine so as to wind up the extra thread length that was drawn out. Then, when the stitching is continued, no loop of thread will show on the right side, but the extra bobbin-thread length will remain and loop over the under-seam edge without puckering it as would be the case if the extra thread length had not been provided.

After completing the stitching, pull the threads through and fasten them. This diagonal row of stitching makes the bottom of

the placket secure and holds the upper and underneath portions together.

If you prefer, you may omit the outside machine-stitching entirely and secure the turned edge by catch-stitching it through the facing silk to the right side of the skirt, making the stitches as tiny as possible so that they will be practically invisible on the right side.

33. Finishing the Placket.—Before putting on either hooks and eyes or snap fasteners, press the placket thoroughly so that it will lie perfectly smooth and not appear stretched or puckered in any place. If you use snap fasteners for fastening the placket, as in this case, fold the free edge of the facing silk on the upper edge of the placket back over the raw edge of the skirt seam, and whip it down directly over the stitching that is put in from the right side. If you use hooks and eyes, sew the hooks on first and then bring the strip over and hem it down underneath the prongs of the hooks themselves.

In a placket of this kind, always take care to overcast the lower edges so that the placket will appear neatly finished. When the placket is stitched and pressed, proceed to put on the fasteners, remembering always to begin at the bottom of the placket opening to mark their positions and to sew them on in the same order so as to have any fulness come out at the waist line.

34. Applying the Belting.—Cut the belting 2 inches longer than the waist measure and make a $\frac{3}{4}$-inch hem at each end so that the hemmed ends meet without overlapping. Sew on the two lower hooks and eyes, leaving a space for the upper ones. Place the hooks with the ends of the prongs just inside the end of the belting, and the eyes with the loops extending $\frac{1}{8}$ inch beyond the other end.

To apply the belt, as in Fig. 22, so that no stitching appears on the right side of the skirt, first hook it around the waist line, put on the skirt, and fasten the placket. Bring the edge of the back part of the placket even with the corresponding end of the belt, turn the edge of the skirt over the belting $\frac{1}{2}$ inch, and pin it securely. Continue turning in and pinning the upper edge until you reach the other end of the belt. The placket extends about 1 inch beyond this end of the belting, thus allowing for the overlap.

Remove the pins one at a time and reinsert them through the belt and the turned-over edge so that the skirt may be laid flat. Baste the skirt and belting together $\frac{3}{8}$ inch below the top of the belting,

trim the edge of the skirt close to the basting, and cover this edge with bias binding. Stitch this on both edges, as shown. Turn the belting against the skirt and secure the binding that extends beyond the front end of the belting to the skirt with back-stitches, without allowing them to go through to the right side. Sew on the remaining hook and eye and snap.

35. Welt-Seam Placket in Tailored Wash Skirt.—The way in which to make a welt-seam placket for a tailored wash skirt is shown in Fig. 23. Apply the under facing for this placket in much the same manner as for a similar placket in woolen material, but, instead of folding the facing under and leaving it loose, stitch it flat, as at *a*, $\frac{1}{8}$ to $\frac{1}{4}$ inch in from the edge of the seam line of the skirt, so that it will not be seen when the placket is hooked up. Such stitching holds the facing more securely and prevents it from pulling out in the laundering. Apply the facing to the upper edge by first stitching it over the right side along the edge, then turning it to the wrong side and stitching it flat, as shown.

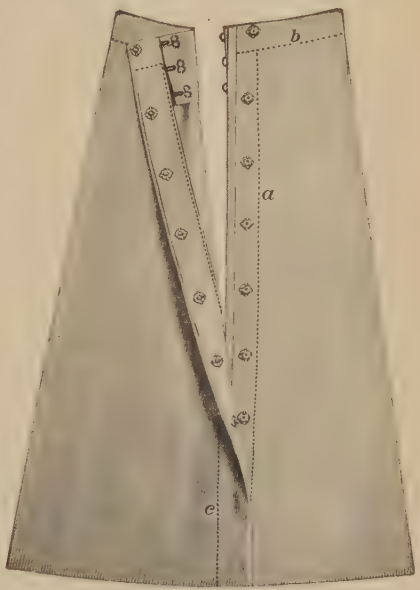


FIG. 23

To secure the skirt to the belting, turn under the upper edge and whip this turned edge to the extreme upper edge of the belting, or stitch the turned-under edge to the belting, first turning the skirt portion back in order not to make the stitching evident on the right side.

If you wish outside stitching at the top of the skirt, as at *b*, you may apply this below the upper edge a distance that is the same as the width of the stitching on the welt seam, as at *c*, or somewhat narrower than this. You may take this stitching merely through the turned-back portion at the upper edge of the skirt, as shown, or through the belting, also, the stitching in this case serving to hold the skirt securely to the belting in the laundering.

TUCK-SEAM PLACKET

36. The **tuck-seam placket,** which is a form of opening much used in skirts that employ tuck seams, adapts itself very well to both wash and woolen materials. It is generally used on a straight seam down the center front or back of a skirt, but it may be employed on the edge of a panel having a tuck finish or when a tuck finish is used on a side gore. The method of making the tuck-seam placket differs somewhat in wash and wool materials, stay tapes being used in wash materials for the fasteners required on the opening and silk facing pieces being employed in woolen materials for this purpose. Both of the methods are given here so that you may be prepared to make the tuck-seam placket in any sort of material.

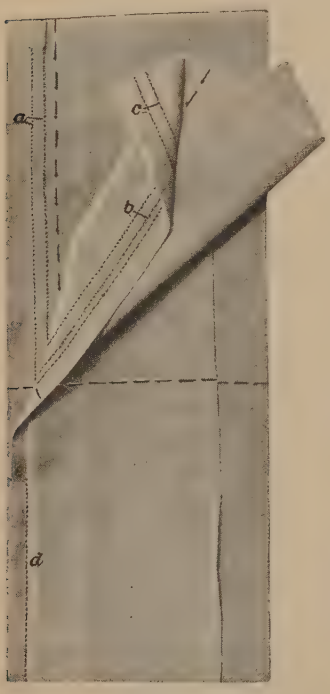


FIG. 24

37. Tuck-Seam Placket in Wash Material.—In order to avoid a break in the stitching at the termination of the placket and still show only a single row of stitching on the right side, it is advisable to finish both sides of the placket before forming the tuck. For the stays that are required when the placket is used in wash material, use tape or narrow, bias, seam binding having its edges turned.

To apply the stays, stitch a piece of the tape that is a trifle longer than you desire the placket, over the left front of the skirt, as at *a*, Fig. 24, placing the tape about $\frac{1}{2}$ inch from the front edge preferably on the wrong side of the material and extending it from the waist line. Stitch a similar strip to the right front of the skirt, as at *b*, applying this in practically the same manner preferably over the wrong side of the material. The reason for applying the stays before forming the tuck seam is to prevent the stitching, as at *c*, from showing on the right side of the skirt when the tuck seam is completed.

38. Next, form the tuck for the center front by folding back the right front of the skirt the width of the tucks plus a generous seam allowance. Baste it the tuck width from the fold and stitch the tuck the full skirt length, also pressing it before joining it to the left front of the skirt.

In applying the stitching, be careful to stitch in a straight line and to make the stitching an even distance from the edge its entire length.

With the tuck stitched its full length, slip the front edge of the left front underneath the tuck, in order to bring the marked center-front line of the left front directly under the marked center-front line in the tuck, or right front.

With the center-front lines and the hip lines exactly matched, pin and baste the fronts together, taking the basting-stitches just a trifle to the right of the tuck stitching, beginning just above the lower end of the stay tapes and continuing to the lower edge of the skirt. This basting should hold the tuck to the left front, leaving the seam allowance of both fronts extending together underneath.

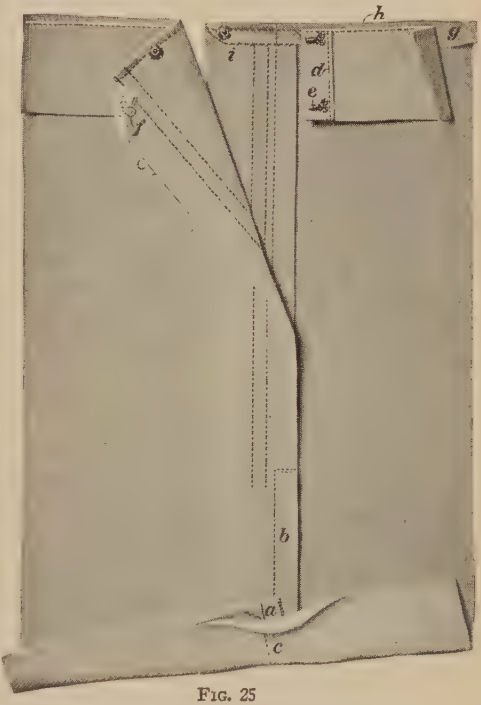


FIG. 25

39. In order to stitch the fronts together, first fold the right front back over the left front, as shown in Fig. 24; then, with your finger pressing the right front back over the stitching that secures the tuck, stitch the seam allowances together, as at *d*, as close to the fold as you can, but be very careful not to let this stitching catch the edge of the material that is folded back.

Start the stitching just above the lower edge of the stay tapes, and in order to make the finish secure and the tying of thread ends

unnecessary, stitch from the inside of the seam allowance directly across to the outside edge, and then back over this stitching, as at *e*. Continue the stitching to the skirt edge.

40. In Fig. 25 is shown the wrong side of the completed placket. At *a*, a few of the stitches that secure the tuck are drawn out to illustrate the closeness of the two rows of stitching, one of which shows only on the wrong side, as at *b*, and the other on the right side, as at *c*. To make the inside belt, hems are stitched in the ends of the belting, as at *d*; then hooks are secured, as at *e*, and eyes, as at *f*. The upper part of the skirt is turned down as at *g*, and the belting applied, so that it comes slightly below the turned edge, as at *h*. The raw top edge in the lapping portion of the skirt may be covered with a narrow tape, as at *i*, secured with fine whipping-stitches.

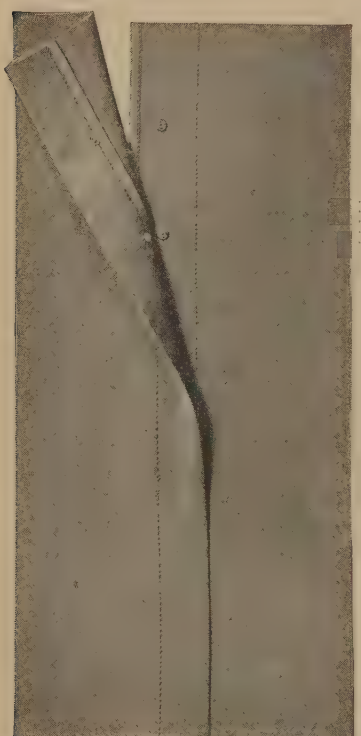


FIG. 26

41. Tuck-Seam Placket in Wool Material.—In making a tuck-seam placket in wool material, as shown in Fig. 26, plan to finish both edges of the placket separately, as in the case of wash materials, before stitching the seam. The first step in the making of this placket is to prepare and apply the stay pieces.

42. As a stay piece for the tuck, or upper, portion of the placket, cut a straight strip of facing silk about $\frac{1}{2}$ inch longer than you wish the placket opening and $\frac{3}{4}$ inch wider than the distance from the raw edge to the basted or marked line indicating where the tuck should be turned. Then, as a guide for placing the stay piece for the tuck edge of the placket, turn back the tuck allowance on the skirt and press it in order to crease the edge. After creasing, open out

the tuck, when the crease will appear on the wrong side, as at *a*, Fig. 27.

Apply the stay piece by first placing it over the wrong side of the skirt portion so that it extends about $\frac{3}{8}$ inch beyond the creased line underneath, as shown, and then basting it to the skirt material through the allowance that will be turned back but as close to the creased line as possible in order to hold the stay strip close to the tuck edge when it is turned. Use silk thread that matches the color of the skirt material for this basting and take extremely fine stitches through to the right side and stitches about $\frac{1}{2}$ inch long on the facing side, as at *b*.

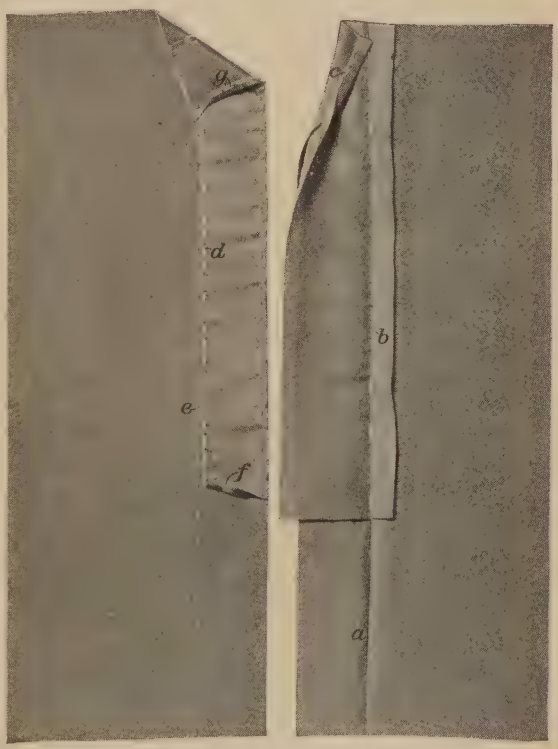


FIG. 27

The stay strip is cut wide enough to form a binding for the raw edge of the tuck allowance, as at *c*, but before securing this in position, turn the tuck allowance back and press it again over the stay piece. Then, after turning the binding over the edge and whipping or stitching it in position, as at *a*, Fig. 28, stitch the tuck, as at *b*, its full length before applying it to the other front section of the skirt, as directed in making a tuck-seam placket in wash material.

43. For staying the under-placket edge, cut a straight strip of facing silk about $\frac{1}{2}$ inch longer than you desire the opening and

½ inch wider than the distance from the raw edge to where the tuck, or upper-placket portion, will lap, as indicated in Fig. 27 by a line of basting, which was applied directly after the cutting of the skirt.

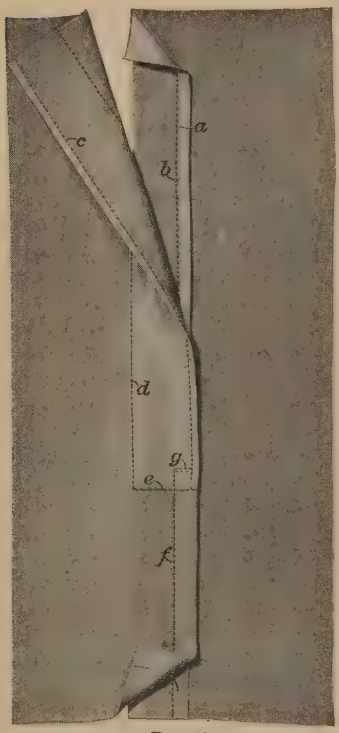


FIG. 28

Apply this by first turning under one lengthwise edge a scant ¼ inch and basting it, as at *d*, Fig. 27, to the wrong side of the skirt about ⅛ inch inside of the basted line on the skirt, as at *e*, which indicates the point to which the tuck edge is to overlap. When you reach the lower end of the strip, turn this under, as at *f*, to produce a neat finish; then turn the strip over to the right side of the material to provide a finish for the raw edge; turn and baste this in position, as at *g*, Fig 27, and stitch it, as at *c*, Fig. 28. Stitch the other edge of the strip, also, as at *d*, and whip or slip-stitch the turn at the lower end of the facing strip, as at *e*, before joining it to the tuck edge of the placket.

If the material has a smooth, fine finish that will be likely to show press marks, it is advisable not to turn the end of the facing strip, as at *f*, Fig. 27, but simply to overcast this raw edge.

44. With both portions of the placket finished, place the tuck edge over the other edge of the skirt so that it is just even with the basted line made on the under portion, and baste these edges together. Then turn the right, or upper, front over on the left front and stitch the seam edges together, as at *f*, Fig. 28, from the lower end of the placket opening to the lower edge of the skirt, stitching as close to the first row of stitching as possible in the same manner as previously directed for stitching the tuck seam in a wash skirt or, for a somewhat softer finish, join along the seam lines by hand, using running-stitches with an occasional back-stitch.

Joining the edges in woolen materials by hand is, in a way, somewhat easier than stitching them together, for when the seam is being machine-stitched, extreme care is required to prevent the turned-back portion from slipping under the needle and being caught by the stitching.

In securing the two sections together, either by hand or by machine, take a double row of stitches across the seam allowance at the lower end of the placket, as at *g*, to serve as a stay and prevent the stitching from pulling out.

Apply the snap fasteners, as shown in Fig. 26, just over the stitching of the tuck, taking care to catch the stitches through the stay pieces underneath but not through to the right side.

HABIT-BACK PLACKET

45. The **habit-back placket,** shown in Fig. 29, derives its name from its original use as a finish for the opening in the plain back of a woman's riding skirt, or habit. Besides being used for riding habits in seasons when such a finish is favored, it may provide the center-back opening of a fitted separate or suit skirt.

As plackets made on skirts that fit snugly at the waist and hips require secure fastening, hooks and eyes are used instead of snap fasteners and are placed close together to hold the edges securely and neatly.

FIG. 29

46. For accurate development of the habit-back placket, a mark-stitched seam line, as at *a*, Fig. 30, is essential. After determining the placket length, as a rule, 8 to 11 inches measured from the waist line, stitch and finish the skirt seam from the lower end

of the placket to the bottom of the skirt. Then, prepare to finish the placket.

47. Preparing the Fly and Applying the Facings.—A *fly*, or *extension*, piece is required for the underneath portion of this placket. For this, cut a lengthwise strip of the skirt fabric about $2\frac{1}{2}$ inches wide and $1\frac{1}{2}$ inches longer than the placket opening, and mark the center of the piece with basting thread, as shown at *b*. Also, cut a piece of facing $\frac{3}{8}$ inch larger on all sides than the strip of material just prepared for the fly and another piece of facing the same length as the first one and about 2 inches wide.

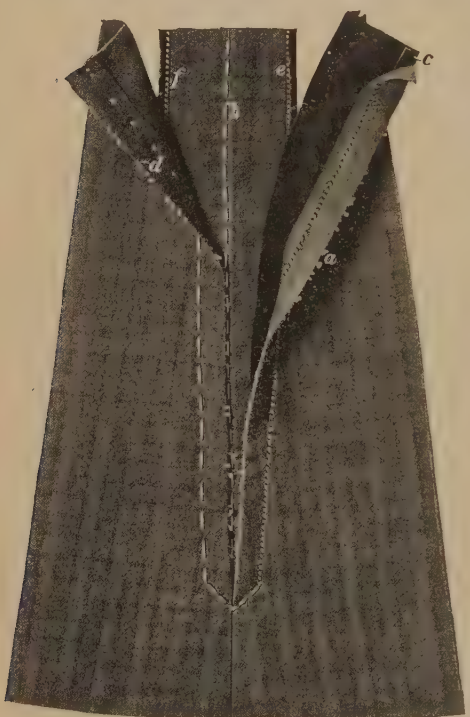


FIG. 30

Slip this 2-inch strip under the right-hand side of the placket opening with one end extending a trifle above the material and one edge well over the mark-stitched line, as at *c*; baste it in this position and then turn the placket edge over on the mark-stitched line and baste, so as to avoid stretching the placket edge or facing in any place. Next, turn the left-hand side of the placket on the mark-stitched line, as at *d*, and baste it in position.

To make the fly, place the wrong sides of the strip of material and the facing together; turn the facing over on each side of the strip and baste it in position, turning under the edges for a neat finish. With this done, turn the facing silk up over the lower end of the strip the same as on the sides and baste it down, taking care to finish the corners neatly and as flat as possible. Then, as shown at *e* and *f*, stitch around the strip so as to hold the facing in position.

48. Stitching the Placket.—Next, adjust the gauge on the sewing machine so that it will give a very accurate stitched line the same distance from the edge of the placket opening as the remaining seams of the skirt are stitched from the edge. If no ornamental stitching is to be added to the seams on the right side of the skirt, then the stitching should be a generous $\frac{1}{4}$ to $\frac{1}{2}$ inch from the edge. Light-weight materials require the narrow stitching, while heavy-weight materials appear to better advantage if the stitching is placed in $\frac{3}{8}$ to $\frac{1}{2}$ inch from the edge, the gauge being adjusted to give just the width that is desired.

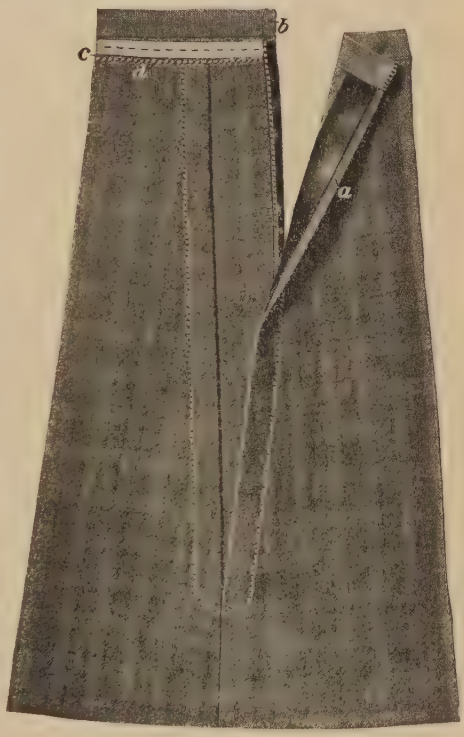


FIG. 31

Next, carefully press the placket edges, as well as the fly piece, so that they will be absolutely free from wrinkles. Stitch the right side of the placket first, stitching from the waist line down to within $\frac{3}{8}$ inch, or so, of the end of the opening, as shown in Fig. 30. At the end of the stitching, pull the thread through to the wrong side and fasten it. Also, turn the free edge of the facing back to within a scant $\frac{1}{4}$ inch of the edge of the placket, as at *a*, Fig. 31, and press it in position, but do not whip it down. Pressing is done at this time merely to insure a neat finish at the bottom of the placket; that is, so that the end of the facing will be held down between the skirt and the fly portion. Later on, when the hooks are in position, the free edge of this facing piece is whipped down under the prongs of the hooks, as at *a*, Fig. 29, thus covering the rings and stems of the hooks and giving a neat finish. This also prevents wear on the threads that hold the hooks.

49. Applying the Fly.—Next, place the fly piece, which has been finished on two sides and one end, so that the cloth side is up and its center is exactly underneath the center of the placket opening, as shown in Fig. 30. Bring the placket edges together directly over the basting that marks the center of the fly. Then pin carefully from the bottom of the placket up to the waist line, and, after pinning, baste both edges to the fly portion. It may not seem necessary to baste the right-hand side, since it is stitched, but it is well worth while. If such basting is carefully done, it will insure a perfectly smooth placket, especially at the bottom, where, unless this precaution is taken, the material might appear drawn when the stitching is added to the left side of the placket.

FIG. 32

When the fly is basted in position, mark diagonal lines that meet in an angle at the end of the placket to serve as a guide in the stitching, using tailor's chalk or basting thread for marking.

Stitch the left side of the placket next, beginning at the waist line and stitching down. For this work, adjust the sewing-machine gauge or quilter the same width as it was adjusted for the first stitching, so that the stitching will be the same on both sides of the placket opening. When you reach the bottom of the placket, turn and stitch down on the chalk line to the center of the placket, as at *b*, Fig. 29; then turn the work and stitch up to the termination of the stitching that was put in on the right-hand side of the placket, as at *c*. In this way, the stitching line will appear unbroken on the right side and, as shown in Fig. 32, on the wrong side. As before, pull the machine threads through to the wrong side and fasten.

50. Next, remove the bastings and press the placket carefully. This is the most opportune time for pressing the placket, because it cannot be pressed well after the hooks and eyes are in position. With the exception of the band, the placket should now appear on the wrong side as in Fig. 32.

51. Hooks and Eyes.—Mark for the hooks and eyes next, taking care not to stretch the edge of the placket. Place the first hook and eye so that it will come about $\frac{3}{4}$ inch from the end. A hook and an eye are placed close to the lower end of the placket to prevent it from being torn out, the usual practice being to hook them and then press them very firmly, so that they will not come unhooked. The last hook and eye may come up rather close to the band, but this is a very good feature, for, if the skirt is inclined to be a little tight around the waist and the space between the hook and eye and the edge of the band is large, the placket might gape below the band.

As a rule, a No. 2 hump hook with a straight eye is satisfactory for a tailored placket of this kind. If the material is very light in weight, a No. 0 hook and eye may be used; but as this size is a little tedious to fasten, the No. 1 size is preferable.

52. Applying the Hooks and Eyes.—Apply the hooks to the right-hand side first, placing them so that the prong of each hook is $\frac{1}{8}$ inch from the edge of the placket and directly under the chalk mark and securing them with over-and-over stitches. It is not necessary to buttonhole them, as they will be covered with the facing; yet, the buttonhole-stitch gives strength, and if you can buttonhole rapidly it is well to use this stitch. In fastening the hooks in place, be sure to sew over the rings and underneath the prong of each hook, making them as secure as possible, so that none of them will pull out of position by the continuous fastening and unfastening to which they will be subjected in putting on and removing the skirt on which they are used. When all the hooks are in position, sew the edge of the facing underneath the prongs of the hooks and fell it down neatly, as previously mentioned.

Next, sew the eyes on with the buttonhole-stitch, placing the straight eyes directly opposite each mark on the right-hand side of the placket opening and straight with the edge of the placket, as shown at *d*, Fig. 29. For this work, use buttonhole twist that is as near the color of the material as possible. If the material is very

dark, black buttonhole twist is usually satisfactory. In sewing the eyes on, you will find it well to hook up each hook and eye as the eyes are sewed in place, so that there will be no danger of their not hooking exactly right. The edges of the placket should come together in a perfectly straight line, as if they were a continuation of the seam; they must not appear drawn or too full at any place.

When the hooks and eyes are in position, trim the edges of the placket facing even with the edges of the skirt seam above the waist line, in preparation for applying the skirt to the band or belting.

53. Finishing the Waist Line.—The manner in which the waist line of a skirt may be finished with a narrow strip of light-weight silk or lining material so that another belt may be worn over it without causing undesirable bulk is shown in Fig. 31. Cut the strip for the belt of a length equal to the waist measurement plus the distance the placket edges overlap and an allowance for finishing each end.

To apply this strip, first baste it to the wrong side of the skirt, turn under the ends, as at *b*, and baste just below the edge of the tape that shows at *c*. This tape may be put on when the skirt is fitted and left in position so as to keep the band exactly the right size. When the size is correct, stitch the one edge of the band to the skirt, as at *d*, and then, after turning the band over to the right side, baste and stitch it all the way around and overhand the ends, as at *e*.

Complete the placket and the waistband finish by sewing hooks and eyes in place.

INVERTED-PLAIT PLACKET

54. The **inverted-plait placket** is shown in Fig. 33. As its name implies, it is a placket finish used when the skirt closing is located in an inverted plait. It may be placed in any position where the design of the skirt calls for a plait of this type, whether it be at the center back, the side back, or the side front. In the instructions that follow, it is assumed that the placket is located at the center back, but the directions can be adapted readily to any position on the skirt, provided an inverted plait is there.

For figures that have large hip measures, a placket of this kind is more desirable than the habit-back placket, especially if the plait itself is stitched two-thirds of the placket length, as shown, because

it will permit the skirt to open out across the fullest part of the hips and thus make the skirt appear to better advantage than it would if the plait were omitted.

55. The allowance for the plait is usually made on the skirt pattern itself. As a rule, it is extended 3 inches beyond the center-back line at the waist line and twice this distance, or 6 inches, at the bottom. This amount, of course, is allowed on each of the back gores, so that the plaits will be uniform in size on each side of the center-back seam. In marking the pattern lines of a skirt that is to have an inverted plait, mark-stitch both the center-back line of the foundation skirt and the pattern line of the plait; then, when the skirt is basted together, the pattern lines of the plait become the center back of the skirt and the center-back line of the skirt forms the placket edges, which meet directly over the center-back seam.

FIG. 33

56. Preparing for Making the Placket.—To prepare for the inverted-plait placket, baste and stitch the center-back seam of the skirt, which is the plait extension, from the waist line to the bottom of the skirt, and bind or overcast each edge. Then press the seam open, and on the right side of the center-back seam, exactly half way between the seam and the mark-stitched line, cut the material down from the waist line at this half-way point, making the slash as deep as the placket itself is to be, usually 11 inches for a skirt that is fitted closely. Fig. 34 shows where the slash should be made, but as this illustrates the wrong side of the skirt, the slash is naturally at the left of the wrong side of the seam.

57. Applying the Facing Strips.—To make the inverted-plait placket, first cut two lengthwise strips of facing silk, making one of them about $2\frac{1}{2}$ inches wide and the other 2 inches wide, and each strip 1 inch longer than the placket opening. Place the right side of the narrower, or 2-inch, strip to the right side of the cloth on the right-hand side of the placket with the raw edges even, and baste and stitch it to the edge, turning it up at the end before stitching. Then turn the facing back to the wrong side of the placket and

Fig. 34

baste it down, as at *a*, Fig. 34, leaving a scant $\frac{1}{4}$ inch of the facing showing on the right side. Then turn and baste the edge of the facing just over the line of the mark-stitches, as at *b*, in order to give a good, firm edge over which to turn the plait.

Next, join the $2\frac{1}{2}$-inch piece to the opposite side of the placket in a similar manner. Then turn the strip over to the wrong side so that it just meets the raw edge of the skirt, and baste it, as at *c*; crease it in the center and then turn it back on the skirt material and baste it again on the edge, as at *d*. Turning the facing under in this way, thus making it double, produces a strong enough

stay to hold the eyes in position at the lower end of the opening. Having turned back the lower end of the facing before stitching, secure these turned edges to the skirt with hemming-stitches. Then stitch the facing strips along the edges from the right side, as at *a* and *b*, Fig. 35, and afterwards take a few overhanding-stitches to hold the edges together at the end of the placket and prevent this from tearing down.

58. With these edges stitched, press the placket facings from the wrong side, so as to have them smooth and straight. Next, if

FIG. 35

the material is not very firm, baste a lengthwise strip of facing silk or seam binding a trifle longer than the depth you desire the outside stitching of the placket and $\frac{1}{2}$ or $\frac{3}{4}$ inch wide, to the wrong side of the skirt, along the mark-stitched line or plait edge to the left of the opening. This strip serves as a stay for one bias edge of the inverted plait and prevents it from stretching or sagging down. The facing strip for the opening serves this same purpose in the right-plait edge. Then turn the plait on the mark-stitched line back over the stay strip, turning from the right side, and baste it

on this line all the way to the bottom of the skirt. The plait is basted the full length of the skirt to insure a true line.

When the edges of the plait are basted, bring them over and pin them in position, taking care to have their edges meet exactly over the seam and to baste very smoothly. In doing this basting, place the work on the sewing table, so that the weight of the skirt will not pull the plait out of position. First, determine the exact length that the placket is to be and mark it accordingly with tailor's chalk straight across from one edge to the other. Then baste from the termination of the placket to the bottom of the skirt on each edge, and on the left-hand side from the waist line down the entire length, basting through all thicknesses but taking care not to catch the stitches through to the front part of the skirt.

59. Stitching the Plaits.—Next, prepare to stitch the edges of the plaits. If the skirt is part of a suit, or if the other seams are stitched in welt or open-welt effect, the stitching on the edges of the inverted plait should correspond with the other plaits or seam stitching. After determining the distance that the stitching is to extend from the waist line, mark it as already explained for the placket length—in this case, about two-thirds the length of the placket—and stitch the right-hand side first, as shown at *c*, Fig. 35, stitching from the waist line down.

As has been mentioned, for very stout figures it is well not to extend this stitching the full length of the placket, so as to give more freedom over the largest part of the hips. For very slender figures, the stitching may extend farther down on the placket; but, in any case, it is best to make this stitching a little shorter than the placket, as such stitching gives a neater finish.

In terminating the stitching, as at *d*, you may run it diagonally upward or downward, as desired. Whichever plan you follow, mark the turn on both sides of the plait with tailor's chalk, so that the stitching on each side will correspond. Stitch through only the edge of the plait, as shown, pull the threads through on the inside of the plait, and fasten them securely. Next, stitch the left side of the placket, as at *e*. This side is stitched in the same manner as the right side, except that the plait is stitched to the skirt itself.

60. Applying the Hooks and Eyes.—With the stitching done, press the placket very carefully. Then place hooks on the

right-hand side and eyes to correspond along the left-hand edge of the placket, as at *g*. In securing these fastenings in place, sew through the center-back seam of the skirt; this will give strength and prevent them from pulling away from the skirt material. As you will observe on referring to Fig. 35, the hooks and eyes at the lower end of the placket are placed midway of the portion used as the fly. This plan is an excellent one, as the fasteners keep the placket in position and yet permit the plait to be open enough to allow for freedom at the bottom of the placket. Take the stitches to secure these lower hooks and eyes through the facing pieces as well as through the skirt material. Then, to prevent the bottom of the plait from tearing out at its lower edge and also to keep the placket in position, clasp the bottom hook and the eye, which are designated by *h*, and press them very firmly with an iron so that they cannot be unhooked.

FIG. 36

61. Finishing the Waist Line.—With the fastenings applied to the placket edge, finish the waist line in a manner suitable for the style of skirt you are making. The illustrations of the inverted-plait placket here discussed show a band of the skirt material with a lining of facing silk. The band is applied in the same manner as any other band, except that the two kinds of material are used and joined in a seam at the upper edge of the band, as shown in Fig. 35.

Sew the hooks and eyes on the band as in the habit-back placket. Then, when the placket is fastened up and in position, the wrong side will appear as shown in Fig. 36, and the right side as in Fig. 33.

LOCATION OF PLACKET OPENINGS

62. Some designers say that when designing a garment they never consider the place where a dress or skirt will be opened. They get the desired style effect and then plan for an opening afterwards, placing it where it will in nowise affect line or trimming. This is a good point to remember in the placing of plackets. Also, unless an opening is to be made a trimming feature, it should be as inconspicuous as possible, and as few or as many fasteners used as the looseness or the tightness of the garment requires.

Sometimes, good workmen will use but one or two snap fasteners on a placket and perhaps put just a narrow strip of silk as a stay strip underneath, overcast the edges rather than bind them and make the entire opening in such a way that you would need to look carefully to find it.

And so there are two responsibilities in making openings in garments; first, to know how to make all kinds correctly; then, to know when to use them properly in accordance with Fashion's demands.

EXAMINATION QUESTIONS

(1) What features are to be avoided in press cloths?

(2) Why is an evenly moistened cloth essential for proper shrinkage?

(3) (*a*) Describe the shrinking method most generally used in the home. (*b*) Tell how the method for glossy materials differs.

(4) What details are of importance in the making of tailored garments?

(5) What kind of thread should be used for stitching woolen fabrics?

(6) What precaution should be taken before a seam is basted?

(7) Submit an illustration of a woman's tailored garment cut from a current magazine and tell what kinds of seams and plackets, if any, you would use in making it, and why you would choose those particular ones.

(8) What are the advantages of joining by hand the edges below a tuck-seam placket in woolen material?

(9) Submit a sampler of a welt seam.

(10) Submit a sampler of a plain-seam placket having its raw edges either overcasted or bound and the snap fasteners secured in position.

NOTE.—If you have previously reported on the separate Instruction Book, *Tailored Seams and Plackets*, it will not be necessary for you to send answers to the above questions.

TAILORED BUTTONHOLES, BUTTONS, AND TRIMMINGS

TAILORED BUTTONHOLES

CHARACTERISTICS AND TYPES

1. A **buttonhole** is a slit in a garment made to receive a button. A tailored buttonhole, which is one that is used in tailored garments, differs from a plain buttonhole in several ways, although it is intended for the same simple purpose. In the first place, it is generally larger, and as it is subject to greater strain it must be made firmer, thus calling for heavier thread. Such a buttonhole does not shape itself around the button when used as a fastening, so it must have an eyelet at the front end to provide a resting place for the shank of the button or for the thread that holds the button in place on the garment and to permit the buttonhole to come down smooth on the button, a really essential feature. In addition, the tailored buttonhole must almost invariably have a bar at the end opposite the eyelet to give it strength and to present a substantial appearance.

2. Above all, tailored buttonholes must be neatly and correctly made. The tailored garment that is perfect in every other particular will have an amateurish appearance if its buttonholes are poorly cut and improperly worked. Tailors and other persons in the trade take great pride in the buttonholes they make, and many of them judge the skill of another by the buttonholes alone. One way, and sometimes the only way, of determining whether a suit is factory- or custom-made is by observing the manner in which the buttonholes are made, that is, whether they are hand-done. It should therefore be the aim of every woman who desires garments that

are above the ordinary, to give particular attention to the tailored buttonholes she works in them.

3. Position and Types of Buttonholes.—Tailored buttonholes are generally cut so as to be horizontal—that is, perpendicular to the edge of a garment—and in rare cases they are placed so as to be diagonal, or slanting. Seldom, if ever, are they made vertical, that is, parallel with the edge of a garment, because such buttonholes do not hold the buttons so well as do the others and they are not in harmony with the strictly tailored lines of a tailored garment.

Although there is only one true tailored buttonhole, namely, that which is worked with buttonhole twist and buttonhole-stitches, certain others are classed as tailored buttonholes, because they are often placed on tailored garments. These are known as the *simulated buttonhole,* which consists simply of stitches made on the material for trimming purposes in imitation of a buttonhole, no slit being used; the *material-bound buttonhole,* that is, the one that has the cut edges bound with material; and the *braid-bound buttonhole,* which has the cut edges bound with braid, usually military braid.

4. Making Perfect Buttonholes.—The making of perfect buttonholes demands practice and the use of proper tools and materials. The woman unaccustomed to making buttonholes will do well to practice until she is able to make perfectly uniform stitches, both as to depth and distance apart, and has mastered the art, for it is indeed an art, of cutting, basting, stitching, overcasting, stranding, and working a perfect buttonhole.

The tools and materials required for the making of buttonholes, as well as the various steps that are necessary for perfect workmanship, are taken up in detail in this Chapter. After the woman has had sufficient practice and has acquired a knowledge of the steps and tools and materials, she need have no hesitancy in undertaking the making of any tailored buttonhole. In fact, she will be inclined to look forward to the time of cutting and working buttonholes, as, for instance, in a coat that has been painstakingly done, as not only an important event, but one that will not be enjoyed unless full preparation has been made beforehand for every detail of the work and each step and tool is fully understood. But as hand-worked buttonholes take time, they should be used chiefly on good materials, concealed fasteners being employed on cheap materials.

BUTTONHOLE TOOLS AND MATERIALS

5. Buttonhole Cutters.—A pair of buttonhole cutters, an example of which is shown in Fig. 1, is an invaluable tool for cutting tailored buttonholes. Such a tool is constructed so as to cut slits and eyelets with one operation, as well as ordinary slits, such as are made with a pair of buttonhole scissors, thus insuring buttonholes that are absolutely uniform. The initial cost of such a tool is rather high, but in a shop or in other places where many tailored buttonholes must be made it works a great economy because it cuts buttonholes quickly and accurately.

At first glance, a buttonhole cutter may seem like a mysterious device for the cutting of so commonplace a thing as a buttonhole;

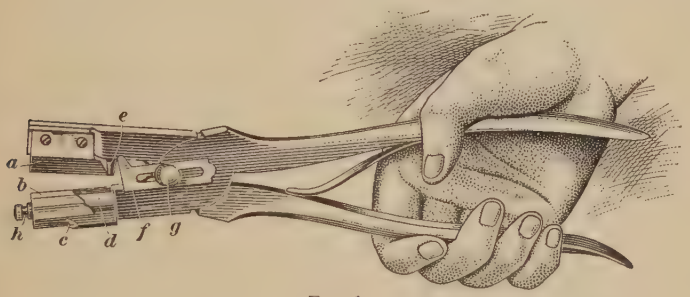


FIG. 1

but it is really very simple when all its parts are understood. As will be observed, there is on one side a knife, or cutting blade, *a*, directly behind which is an eyelet punch *e*, and on the other side a base *b*, against which the knife and punch are pressed in cutting. This base is cylindrical and is made so that it can be turned and fastened in place. This cylindrical base usually has ten irregular sections, as at *c* and *d*, and it is the length and the position of each of these sections that control the length of the buttonhole and permit buttonholes to be cut with or without eyelets. At *f* is a guide bar that serves to regulate the distance of the eyelet from the edge of the garment in cutting, a thumbscrew *g* being used to fasten this bar in place. At *h* is another thumbscrew, which fastens the base of the cutter in place when it is turned to a position that will give the length and kind of buttonhole desired.

In cutting a buttonhole with a tool of this kind, place the material over the cylindrical base and push the guide bar, properly

adjusted, up against the edge of the garment; then bring the blade and punch down over the material resting on the base by pressing the handles of the cutter together. With a little experimenting, no difficulty will be encountered in adjusting and using the cutter for any length of buttonhole ranging from $\frac{1}{2}$ inch to $1\frac{1}{4}$ inches. Before using the cutter on a garment, it is advisable to prepare a strip of three thicknesses of material and cut a number of buttonholes, spacing them for a certain length and a certain distance apart and adjusting the cutter so as to cut both the eyelet and the straight buttonhole.

6. Buttonhole Scissors and Punches.—Buttonhole scissors may be used for cutting tailored buttonholes, but they must be very sharp and, after making the slit, it is necessary to form the eyelet with a punch. An ordinary eyelet punch, or awl, such as is used by harnessmakers to punch holes in leather, is satisfactory for this purpose. In cutting a buttonhole with buttonhole scissors and an eyelet punch, take particular pains to have the eyelet directly in line with the buttonhole slit. If it is a fraction of an inch too high or too low, it will spoil the shape of the finished buttonhole.

7. Buttonhole Gimp.—As tailored buttonholes are subject to considerable wear, they must necessarily be made durable. For this reason, as well as to give a firm finished edge to a buttonhole, the edge should be stranded with what is known as buttonhole gimp. Buttonhole gimp, which is made in black and white, consists of very firm, small cotton cord closely wound with silk thread, being similar in appearance to fine, silk-covered hat wire. It is a scant $\frac{1}{16}$ inch in diameter and very firm. It may be purchased at nearly all notion counters and tailors' supply houses.

8. Stranding Thread.—If it is not convenient to use buttonhole gimp or if the material in which the buttonhole is to be worked is not very heavy, a stranding thread, which may be made of heavy linen thread, will serve the purpose very well; in fact, some persons consider it to be even better than gimp, because it is softer and thus prevents the working thread from wearing through readily.

9. To make stranding thread, thread a needle with a convenient length of linen thread, say $1\frac{1}{2}$ to $1\frac{3}{4}$ yards, bringing the ends together just as if making ready to sew with a double thread. Then wax this thread with beeswax, which may be purchased at any notion

counter, carrying the thread over the beeswax quickly and bringing it down carefully in order to wax the thread the full length and yet not have too much wax at any one place. The beeswax serves to hold the strands of the thread together and also to make it firmer, so that it will not press down too closely on the material when the working thread, or buttonhole twist, used in making the buttonhole is put over it.

After the thread is waxed, finish making the stranding thread by twisting the strands together in the following manner: Hold the needle in the left hand between the thumb and the forefinger, letting the thread fall at the lower edge of the inside of the hand. Then, with the inside of the right hand, roll the thread between the hands, bringing it around toward the thumb of the left hand. After the twisting is begun, run the hand down the thread over the wrist for 4 or 5 inches. Repeat this operation over the same length of thread two or three more times in order to twist and smooth the strands well.

Place the portion of the thread just twisted around the little finger of the left hand, bringing it up over the thumb and forefinger, and allow the loose end of the thread to take the same position over the lower part of the hand as at first. Then repeat the twisting operation; that is, twist another section of the thread by bringing the hand over it and rolling it between the hands. Do this two or three times to keep the thread smooth. Then bring the thread up around the little finger and then around the thumb, as before, forming a figure 8 out of it, and continue to roll and twist the strands of thread until the entire length is twisted.

By twisting the thread in this manner, an even twist is insured and the two threads will hold as one thread; whereas, if they are not rolled and twisted from the needle, kinks will come when the thread is in use, causing inconvenience and probably imperfect work. This amount of stranding thread is usually sufficient for several buttonholes, as each buttonhole requires about $\frac{1}{8}$ yard. Also, by preparing it all at one time in this manner, a more even thread is secured and time is saved.

10. Buttonhole Thread.—Buttonhole thread, or twist, as it is generally called, is used for working tailored buttonholes, and to distinguish it from the stranding thread it is frequently referred to as the *working thread*. Buttonhole twist is usually purchased in

10-yard spools, but it is also sold in large spools at tailor shops or in tailors' supply houses. In the large spools, however, it may be had in only a few colors; namely, black, white, dark gray, and brown. For home use, it is advisable to buy the twist in small quantities; in fact, no one would be justified in buying large spools unless there is work to require a large amount of one color of twist. For shop work, however, it is much more economical and convenient to obtain the twist in large quantities.

11. The twist, sizes A to D, comes in black only, while in sizes D, E, and F, it may be had in a variety of colors. Size A twist is the finest, and size F, the heaviest and coarsest.

In purchasing buttonhole twist, it is advisable to lay the thread out on a sample of the material and then to make sure that it is two shades darker. Although sewing silk should be purchased one shade darker than the material with which it is to be used, buttonhole twist should be two shades darker because the stitches embed themselves in the material securely and they will not entirely conceal the interlining unless they are two shades darker. Some materials in the medium and darker shades, especially blue, will be found difficult to match, so buttonholes in them are worked in black.

12. As it is difficult to join the thread used in working buttonholes, the best plan is to use a length of thread that is sufficient to work the entire buttonhole. If this is done, the purl will be in no danger of appearing broken or irregular in any place. A small tailored buttonhole may be worked with $\frac{3}{4}$ yard of twist, but buttonholes of average size take a full yard length. If a thread breaks and a new thread must be used in the process of making the buttonhole, fasten off the first thread well and secure the new one, beginning a stitch back of the first thread and bringing the stitch of the second thread up through the last purl of the first thread, so as to make the joining as nearly invisible as possible.

13. Thimble.—In making tailored buttonholes, the thimble finger and the forefinger come very close to the buttonhole and the thread. Therefore, as the thread is of silk, it is very essential to have a thimble that is smooth, that is, without any rough places. If the thread catches on the thimble even once, it will become rough and possibly spoil the effect of the buttonhole.

14. Needles.—Needles of the best quality should be used in buttonhole work. A medium-heavy needle is necessary for the stranding thread, and one that has an eye just large enough to carry the working thread should be used for it. A needle that is too large makes a close placing of the stitches difficult and also weakens the edges. As a general rule, a No. 6 short needle is the proper size for correct working, the term *short* meaning a needle about $1\frac{1}{2}$ inches long. Such a needle permits all the thread to be used and also facilitates the looping of the thread around the needle.

15. Stiletto.—For shaping the eyelet after a buttonhole is worked, a stiletto is a very satisfactory tool. Men tailors generally prefer the awl previously mentioned, possibly because they are accustomed to using it. However, the stiletto from the embroidery basket will answer very well

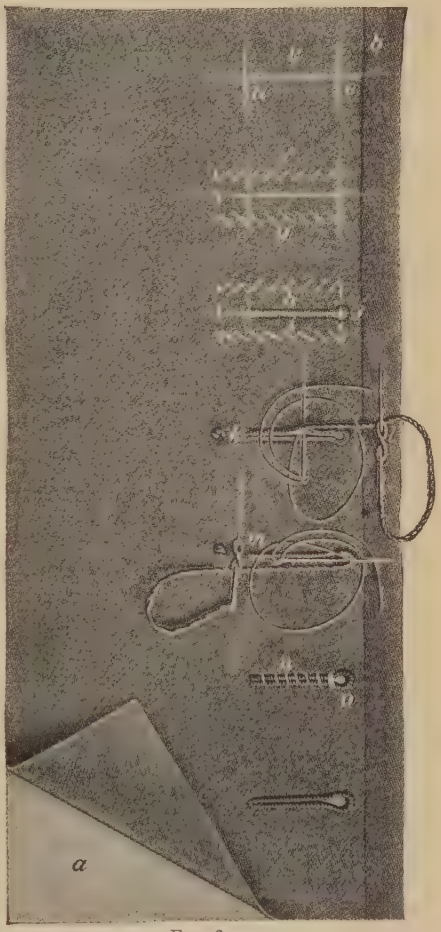


FIG. 2

MAKING A TAILORED BUTTONHOLE

16. In Fig. 2 is shown in detail the making of a tailored buttonhole, including each step and the operation in the development — the marking, basting, stitching, cutting, stranding, working, and final basting and shaping—as well as the position of the buttonhole from the edge, and the interlining, which serves as a foundation. This illustration should be studied in connection with the following directions so that a correct knowledge of how to make tailored buttonholes may be obtained.

17. Foundation for Tailored Buttonholes.—Tailored buttonholes are almost invariably worked through three thicknesses of material, two of them consisting of the material of which the garment is made and the other of the interlining between the two thicknesses, as is indicated at *a*, Fig. 2. The purpose of the interlining is to stay the edges of the garment and thus prevent it from stretching, and to provide a firm foundation for the buttonholes. Especially is this interlining necessary in woolens, as the threads of such materials do not hold together so well as do those of linen and cotton fabrics.

In garments made of woolen materials, the interlining should be a soft, pliable linen canvas that has been carefully shrunk. A firm grade of unbleached muslin is also desirable for such a purpose. For the interlining of silk garments, silk of lighter weight than the garment material itself, sateen, or soft cambric is suitable, and for linen garments, butcher's linen, soft cambric, or muslin is desirable. In dark-colored garments, it is advisable to use a dark-colored interlining, and in light-colored ones the interlining should be of a lighter color than the garment material.

18. If buttonholes are to be worked in places on a garment where there is no interlining, then it is necessary to baste a piece of interlining between the two thicknesses of the material at these places. Such interlining should be 1 inch wide and $\frac{1}{2}$ inch longer than the buttonholes themselves. All three thicknesses of material should be basted very smoothly together at each place where a buttonhole is to be made, and then carefully pressed with a damp cloth on the wrong side of the fabric.

If buttonholes are to be worked in places where an interlining cannot be inserted between two thicknesses of material, a piece of lining may be put underneath. In such a case, the lining must be of a color that is very similar to the material itself, and after the buttonhole is worked the edges of the lining material must be carefully trimmed away up to the outside edge of the buttonhole-stitches.

19. For practice in the making of tailored buttonholes, it will be necessary to prepare a strip on which to work the buttonholes, using for this purpose a piece of woolen material, 8 inches long and 8 or 10 inches wide, and a piece of canvas or firm muslin, as shown at *a*, of the same length as the woolen piece and half as wide. So that this practice strip will be the same as the edge of a garment,

fold it lengthwise through the center and place the canvas between the two thicknesses. Then baste the outer edge carefully and stitch $\frac{3}{8}$ inch from the edge, as shown at *b*. With such a strip made, the marking and making of tailored buttonholes may be begun.

20. Position and Size of Buttonholes.—As buttonholes must be properly spaced and marked before they are cut, locating their position and determining their size are the first points to consider after the outside edge of the garment is stitched or basted, as at *b*. Tailored buttonholes should be spaced uniform distances apart, and the distance between the eye of each one and the finished edge of the garment must not vary in the least. When used as a closing, the buttonholes should be at least $\frac{1}{8}$ inch from the stitching.

Just how far apart the buttonholes should be depends on the fashions of the day, for they regulate the size and number of buttons to be used, and these, in turn, regulate the buttonholes. Sometimes buttons are placed very close together almost the entire length of the coat front, and at other times only one, two, or possibly three are used. When the size and the number of buttons are determined, the positions for the top and bottom buttonholes must be marked accordingly, and then the distance between these two points equally divided into the required number of spaces. As a rule, the larger the buttons, the fewer of them will be used and the greater will be the space between them, the buttonholes, of course, being spaced to correspond. The size of the buttonhole is likewise governed by the size and the thickness of the buttons. The length of the buttonhole should be equal to the diameter of the button, plus $\frac{1}{8}$ to $\frac{3}{8}$ inch, depending on its thickness.

If buttonholes must be placed so as to be diagonal with the edge of the garment, they should be carefully stayed in order to give them the required strength. Such buttonholes must be so marked that all will be in a true line and each one will be parallel with the other.

21. Marking Buttonholes.—After deciding on the size and position of the buttonholes and the number there are to be, the next step consists in marking them on the material, as is shown at *c*, Fig. 2. The marking should be done with tailors' chalk having a sharp edge, so as to make distinct lines, and a perfectly straight edge should be used as a guide in marking. In marking for buttonholes, make the horizontal lines first, and in order to space them accurately, procure a piece of cardboard equal in width to the distance

they are to be apart. Place this cardboard so that the first two buttonholes can be marked by running the chalk along the top and the bottom edge; then place the cardboard so that its top edge is along the second buttonhole mark, and mark for the third one. Continue the work in this way until all the buttonholes are marked.

After the horizontal lines are drawn, make the vertical lines that indicate the width that each buttonhole is to be, as at *d* and *e*. To aid in this work, use a piece, or strip, of cardboard that is exactly as wide as each buttonhole is to be. Place this cardboard parallel with the edge of the garment or with the warp threads of the material and make a chalk mark on each side, thus insuring uniformity. The lines for the buttonholes should be of about the same proportion as those shown in the illustration.

22. Basting Preparatory to Stitching.—The next step in making a tailored buttonhole is to baste around the chalk lines in the manner shown at *f* and *g*; that is, with bastings that are a scant $\frac{1}{4}$ inch long and are placed diagonally with the chalk marks that indicate the width that the buttonholes are to be. The purpose of such basting-stitches is to hold the material so that it will not pull or slip out of place.

23. Outlining Buttonholes.—After the marking and the diagonal basting have been completed, stitch through all thicknesses of the material with the sewing machine $\frac{1}{16}$ inch on each side of the horizontal chalk line, as shown at *h* and *i*, and around the outside end of the line in the form of a circle, as at *j*. This stitching serves to outline the buttonhole, to secure the material so that the edges of the three thicknesses will remain together firmly after the buttonhole slit is cut, and to prevent the fabric from slipping when the buttonholes are being worked. Care should be taken to form the circle over the chalk marks as indicated, so that the center of the eyelet, when the buttonhole is cut and worked, will be in exact line with the finished buttonhole. Begin the stitching and end it at the back, or inside, end of the buttonhole, and after it is completed bring the thread ends through to the wrong side, thread a sewing needle with them, and take a couple of back-stitches to make sure that they will hold securely. Then cut away the surplus thread up close to the machine stitches.

24. Cutting Buttonholes.—After the machine stitching has been done on all the buttonholes that are to be made, they are ready

to be cut. It is not advisable to cut all the buttonholes before beginning to work them; rather, the best plan is to cut one and work it and then proceed with the next, and so on. In this way, the danger of their fraying out while one is being worked will be overcome. If the buttonhole cutter is to be used for this work, place the punch of the cutter directly in the center of the stitched circle prepared for the eyelet, and the blade in line with the mark; also, be sure that the cutter is adjusted for the correct width of buttonhole. If buttonhole scissors are to be used, place the notch of the scissors just inside the stitched circle and cut on the marked line.

In the absence of both buttonhole cutter and buttonhole scissors, a pair of ordinary scissors may be used. With such scissors, first cut a slit by inserting the point of one blade in the center of the circle and then cut through all thicknesses exactly on the mark, or midway between the stitching. The scissors used for cutting should be sharp, so that the buttonhole slit may be cut with one movement of them.

After the slit is cut with either buttonhole or ordinary scissors, the eyelet must be formed. This may be done with an eyelet punch; but if there is none at hand punch a hole in the space provided with a stiletto or an awl, putting it in from the right side and then from the wrong side. Then trim away the surplus material up to within the same distance of the stitched edge of the eyelet space as the buttonhole slit is from the edges of the rows of stitching.

25. Securing the Edges of Buttonhole Slits.—The next step, after cutting the buttonhole slit, is to secure the edges so as to keep them from raveling and to make them very firm. This may be done by overcasting them with very close, uniform stitches, taking them back almost to the machine stitching and overcasting with strong cotton thread. In some custom-tailor shops, in addition to overcasting, the trimmed edges are secured by waxing. On gray or novelty goods, beeswax is used, and on dark-blue or black materials, harnessmakers' wax is employed. To apply either wax, heat the blade of an ordinary steel kitchen knife and rub it over the wax; then quickly insert it in the buttonhole slit and rub it back and forth a few times so that part of the wax will adhere to the slit edges. The wax keeps these edges from raveling and also holds the material together, making it possible to work the buttonholes more rapidly than if the edges are just overcast.

26. Stranding Buttonholes.—After a buttonhole is cut and before it is worked, it must be stranded with gimp or with stranding thread, as has already been mentioned. The method of stranding is the same, whether gimp or stranding thread is used, but whether one or the other should be used depends somewhat on the material, gimp being more suitable for heavy materials and stranding thread, for light-weight fabrics. Stranding should be done in the following manner:

Thread a needle with a length of the gimp or the stranding thread and tie a knot in one end of it. Then, at a point about $\frac{1}{4}$ inch beyond the back end of the buttonhole and in a direct line with the upper edge of the buttonhole slit, insert the needle through the three thicknesses of the material from the right side, pulling it through so that the knot will come as at *k*, Fig. 2. With the finished edge of the garment—that is, the eyelet of the buttonhole—toward you, bring the thread out at the left end of the buttonhole, just below the stitching, and carry it across to the eyelet end. Then secure it in this position until half the buttonhole is worked, pushing the needle firmly into the material and wrapping the gimp or the stranding thread around it, as at *l*. When the upper half of the buttonhole is worked, bring the gimp or the stranding thread along the lower half and fasten it in the same way at the back end of the buttonhole, as shown at *m*. After the buttonhole is completed, bring the gimp or stranding thread straight through the material precisely at the back end of the buttonhole and to the under side; then cut it off close to the material. Likewise, cut off the knotted end and pull the gimp or the stranding thread away from the right side.

In very firm materials, where the hole made by putting the needle in, as at *k*, might show in the material, it is better to pin the gimp or stranding thread right at the end of the buttonhole, rather than to take a stitch. In this way, no marks will show, as those made by the pin will be concealed by the buttonhole-stitches when the buttonhole is finished.

27. Working Buttonholes.—After a buttonhole is stranded, it is ready to be worked. Thread a needle with a strand of buttonhole twist, or working thread, of the proper length and color. Pull it lightly over beeswax and then over the edge of a warm iron, so as to distribute the wax evenly. Then, holding the garment so that the outer edge is at the left, fasten the thread at the end, on the

right-hand side and up close to the end of the buttonhole slit, with a tiny back-stitch. Hold the buttonhole in this position over the forefinger of the left hand, and bring the fastened end of the thread toward the inside of the buttonhole. Insert the needle through the slit and bring it up just outside of the machine stitching; then bring the two threads as they come from the needle around the point under the needle, and draw up the thread firm and close to form the stitch. Then insert the needle again and continue working to the opposite end of the buttonhole, keeping the nail of the left thumb just back of the stitching as a guide in taking the stitches, so as not to make them too deep in any place.

28. When the eyelet is reached in working the buttonhole, release the strand of gimp or stranding thread at the front end and hold it in position around the eyelet while the buttonhole-stitches are taken over it. Arrange the stitches at the beginning and ending of the eyelet so as to form corners; that is, so that the circle of the eyelet will be as nearly perfect as possible. Turn the work gradually and change the direction of each stitch slightly while working the eyelet, so that the stitches will radiate from the center. To do this, the purl must be crowded and the other end of the stitches placed a trifle farther apart and more slanting than they are at the sides of the buttonhole. After the eyelet is completed, pull up the stranding thread under the working thread, so as to take out any slack that may be in it and to insure a true, uniform eyelet edge, securing the stranding thread at the back end of the buttonhole, as at *m*.

29. Next, turn the work so that the other side of the buttonhole will be toward you and proceed to work this half of the buttonhole. Just before the end is reached, remove the stranding needle at *m* from the cloth and take the stranding thread down through the cloth, precisely at the end of the buttonhole, to the wrong side; then twist it around the end of the finger and hold it tight until the last buttonhole-stitch is finished.

30. When the buttonhole-stitches are completed, a bar may be worked at the end, if desired. To make such a bar, turn the work so that the back end of the buttonhole will be next to you. Then take two or three bar-stitches across the end with the working thread, keeping them very close to this end of the buttonhole, and cover these stitches with tiny over-and-over stitches. Make the

little over-and-over stitches directly alongside of each other, so that a neat, narrow bar will be the result. By putting the eye of the needle instead of the point under the bar threads, the work may be done more quickly, as the eye of the needle will not catch the thread. When the over-and-over stitches are completed, fasten the working thread securely on the inside of the material and cut off the standing thread.

31. Pressing and Finishing.—When a buttonhole is worked, it is advisable to overcast it with basting thread, as at *n*, Fig. 2, and to press it well on the wrong side, using a press cloth, so that the edge will be smooth and the ends of the buttonholes properly shaped. The overcasting-stitches should be left in until the garment is entirely completed. In pressing, the eyelet of the buttonhole should be rounded out into a perfect circle, as at *o*, by means of a stiletto.

32. Commercial Buttonhole Making.—The person who acquires skill in the making of buttonholes may feel that she possesses an accomplishment of which she may well be proud—one that will mean the saving of money or possibly place her in a position to earn money by making tailored buttonholes for others. In the large custom-tailoring establishments are employed buttonhole makers, that is, persons who make nothing but buttonholes. These persons take a garment, for example a coat, that is finished with the exception of the lining, and then stitch, overcast, strand, work, and press the buttonholes. The price they receive depends on the quality of material used in the garment and also on the standing of the tailor shop. In estimating charges, the length of the buttonhole is measured.

SIMULATED BUTTONHOLES

33. The **simulated buttonhole,** or *blind buttonhole,* as it is sometimes called, is merely an imitation buttonhole. As will be observed from Fig. 3, it resembles a tailored buttonhole, yet it has no eyelet nor opening. It consists merely of single-purl buttonhole-stitches made in two rows and placed in position as a trimming where no fastener is needed. Chain-stitches, knot-stitches, as well as stem-stitches may be used to work simulated buttonholes, but then only one row of stitches placed very close together is worked. The advantage of this buttonhole is that it may be quickly worked, and, as the material in which it is worked is not cut, no interlining

is required, nor does it have to be stayed. As this kind of buttonhole is used as trimming, colored thread that contrasts with the material is often used in working it.

34. The way in which a simulated buttonhole is worked with the single-purl buttonhole-stitch is clearly indicated in Fig. 3, the various steps being as follows: First mark the position of the buttonhole with tailors' chalk in the manner explained for a tailored buttonhole. Then proceed to strand or outline the buttonhole with stranding thread or gimp. Thread a needle with the stranding thread, tie a knot in the end of the thread, and then insert the needle from the right side of the material, so that the knot will be placed as at *a*. Then bring the needle up through the material as at *b*, put it in as at *c*, and out as at *d*, and then bring it over to *e*, here taking a stitch through the material and then pulling the stranding thread through to the wrong side. With the stranding thread thus placed, proceed with the making of the buttonhole-stitches. Hold the work as for tailored buttonholes, and work over the upper thread and through the material, as at *f*. When this edge of the buttonhole is completed, turn the work and make the stitches over the other stranding thread, taking the stitches through the material, as before, and keeping the purl very close to the adjoining side. When this side is worked, fasten the threads on the wrong side as for a tailored buttonhole, trim them off, and press the buttonhole carefully from the wrong side, when it will appear as at *g*.

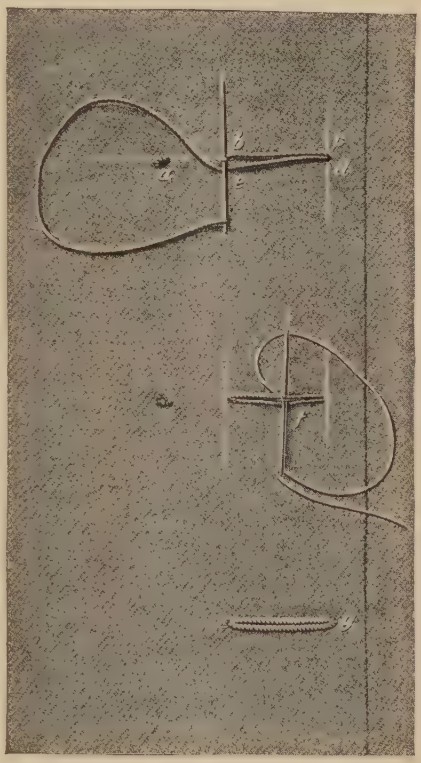


FIG. 3

BOUND BUTTONHOLES

35. Buttonholes may be bound with the material of which a garment is made or with braid. The material-bound buttonholes, however, are the more important of the two, because braid buttonholes are used only when a garment has braid applied elsewhere as a trimming. The bound buttonhole, like the tailored buttonhole, must be made larger than the plain buttonhole. Seldom, if ever, is it made smaller than 1 inch, and to accommodate large buttons it is often made 2 to 2½ inches wide.

36. Material-Bound Buttonhole.—At *a*, Fig. 4, is shown a buttonhole bound with the material of which the garment is made, although for this kind of buttonhole heavy silk or satin may also be used as binding. Before applying the binding in making a material-bound buttonhole, an interlining may be placed between the two

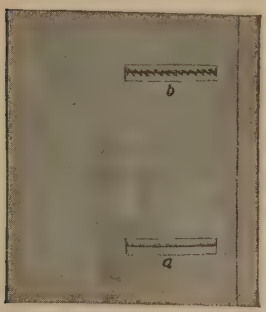


Fig. 4

Fig. 5

thicknesses of material, as in the tailored buttonhole. The under thickness, or inside facing, of the material, however, must be turned back out of the way, as at *a*, Fig. 5, until the buttonhole binding is applied. For each buttonhole there must also be provided a piece of binding material that is 2½ inches wide and of a length that will permit it to extend ¾ inch on each end of the buttonhole opening. This binding may be cut from a straight or a bias piece of material. The bias piece is usually preferred, as it is easier to apply. The procedure in making a material-bound buttonhole is as follows:

37. First, as directed for marking the position of tailored buttonholes, mark the position of the bound buttonholes, and at the same time mark the position of the buttonhole on each binding piece, placing the mark so that there will be $\frac{3}{4}$ inch of material on each side of it and $1\frac{1}{4}$ inches above and below it. Next, baste a binding piece to the upper, or outside, thickness of the garment material and the interlining, placing it so that the mark for the buttonhole is exactly over the buttonhole mark on the material. Use diagonal basting all around the buttonhole mark, placing it about $\frac{1}{4}$ inch from this mark, as at *b* and *c*, Fig. 5, so as to hold the thicknesses of material perfectly smooth. With this done, machine stitch $\frac{1}{8}$ inch on each side of the chalk mark, as shown at *d*, and straight across the end marks, pulling the ends of the machine stitches through and tying them securely at the under side.

Fig. 6

After stitching in this manner, remove the basting thread and cut the slit with a pair of sharp scissors. Cut through both the material and the binding on the chalk mark between the rows of stitching, beginning $\frac{1}{8}$ inch from one end and continuing to within $\frac{1}{8}$ inch of the other end, and then, from each end of the slit, make diagonal cuts to the corners. With the opening thus cut, turn the binding piece through to the wrong side, as at *c*, and with the fingers press the seam edges at the sides and ends of the slit back from the opening, or allow one of the seam edges to extend out into the welt if the firmness this affords seems necessary. Trim the edges slightly to fit the welt and roll the binding out $\frac{1}{8}$ inch from the machine stitching, as in a welt pocket, so that it will fill up half of the opening and form little plaits underneath at the ends on the wrong side, as at *c*, Fig. 6, and then baste close to the stitching, as at *f*, Fig. 5. Next, baste across the opposite side and the ends in the same way, and the buttonhole will appear as at *a*, Fig. 6. After basting in this

manner, trim away the surplus binding to within $\frac{1}{2}$ inch of the opening and then overcast to the interlining, as shown at *b*. If no interlining is used, the overcasting is omitted.

Next, remove the basting around the buttonhole, bring the under thickness of the material *a*, Fig. 5, back into position, as in Fig. 7, which shows the under side of the garment, and then baste all thicknesses together around the buttonhole, as at *a*. With this done, cut carefully from the right side through the under thickness of material between the buttonhole edges, as at *b*, beginning $\frac{1}{8}$ inch from one end and continuing to within $\frac{1}{8}$ inch of the other; then turn to the wrong side and at each end of the opening just cut make short, diagonal cuts to the corners of the buttonhole, as at *c*. Turn the *raw* edges of the underneath material under $\frac{1}{8}$ inch at the sides, as at *d*, and the ends, and whip the turned edges, as at *e*. Then remove the basting, and the buttonhole on the under side will appear as at *f*.

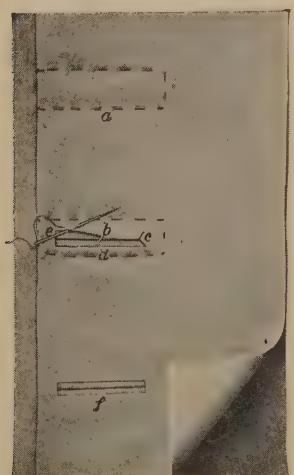


FIG. 7

When the buttonhole is finished on the under side, overcast its edges from the right side, as at *b*, Fig. 4. Then press the buttonhole under a cloth, remove the overcasting-stitches, and the completed buttonhole will appear on the right side as at *a*, Fig. 4.

38. Braid-Bound Buttonhole.—In Fig. 8 is shown a buttonhole bound with braid. For buttonholes like this, use silk braid $\frac{3}{4}$ inch wide, the grade known as military braid being best. Although black braid may be used on materials of dark color, the braid should preferably be of a color that matches the material of which the garment is made, and for stitching sewing silk of a color that exactly matches the color of the braid should be employed.

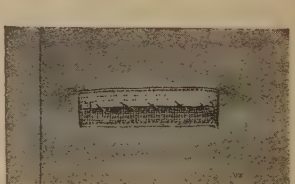


FIG. 8

As in the material-bound buttonhole just described, there should be an interlining between the two thicknesses in which braid-bound buttonholes are to be made. The procedure in making a braid-

bound buttonhole is similar to that for a material-bound buttonhole, and is as follows:

39. To begin, mark the position and length of the buttonholes on the garment, and then, to serve as a guide in basting on the braid, make another chalk mark $\frac{1}{4}$ inch above and another $\frac{1}{4}$ inch below each horizontal buttonhole mark. Next, turn back the underneath thickness of the material, so that it will not be caught in stitching. With the material thus made ready for the buttonholes, cut two pieces of braid for one buttonhole, cutting each piece 1 inch longer than the buttonhole is to be. It is advisable to cut only enough braid at a time for one buttonhole, so that the ends of the cut pieces will not become frayed. Baste one edge of each piece close along the chalk mark at each side of the center mark, beginning at one end mark of the buttonhole, continuing to the other, and letting $\frac{1}{2}$ inch of the braid extend beyond each end. Next, stitch the braid close along its edges with the sewing machine from one end of the buttonhole to the other, as it was basted, as shown at *a*, Fig. 9, and when the stitching is done pull the ends of the thread through and tie them securely on the under side.

FIG. 9

With the braid stitched in place, remove the basting and proceed to cut the opening. Cut along the chalk mark, between the braid, to within $\frac{1}{8}$ inch of the ends, and then cut diagonally to the corners.

as indicated at *b*. Next, turn one piece of the braid over the edge of the buttonhole slit, as at *c*, working it back well over the edge. Then baste it firmly to the interlining on the under side, just outside the machine stitching. Next, bring the other piece of braid through in the same manner and baste it in place. With this done, overcast the edges of the braid together, as at *d*. Next, turn the material back at the ends of the buttonhole, as at *e*, and, from underneath, back-stitch straight across these ends, fastening them securely to the braid; also, whip together the edges of the braid that extend beyond the ends of the buttonhole, as at *f*. Next, whip the sides and ends of the braid to the interlining, as indicated at *g*, and then carefully press the buttonhole from the right side under a cloth.

From this stage on, the work is practically the same as that for the material-bound buttonhole. Bring the under thickness of material back into position and baste all thicknesses together, close around the buttonhole. Turn the work to the right side, remove the overcasting, and cut between the edges of the buttonhole through the under thickness of material, beginning $\frac{1}{8}$ inch from one end and extending to within $\frac{1}{8}$ inch of the other; then turn to the wrong side and from each end of the opening make a diagonal cut to each corner. When the cutting of the opening is completed, turn under the triangular points at the ends the same as for the right side, whip along the turned edges, and then remove the basting. Finish the buttonhole by pressing carefully.

BUTTONS AND OTHER TRIMMINGS

BUTTONS FOR STRICTLY TAILORED GARMENTS

40. Buttons for strictly tailored garments are of two kinds; those made of vegetable ivory, bone, and various compositions, and those covered with material, which may be plain or decorated. Many persons fail to appreciate the value of suitable buttons, looking at them simply as necessities. Nevertheless, it is a fact that the kind of button often proclaims the class to which a suit or a coat belongs, because a person who knows the value of buttons that are in good taste almost invariably knows to the fullest extent the value of good material and correct lines and is sure to combine them. As a strictly tailored garment should be dignified in line and of excellent work-

manship, a knowledge of the right kind of button to use will be of great assistance in giving to it just the right finishing touch. The original cost of good buttons, that is, those which are not covered, is sometimes considerable, but neat dark or light buttons can be used repeatedly on tailored garments of dark or light colors, because they seldom break, do not wear out, and are almost always in vogue on tailored garments.

41. Types of Buttons.—In Fig. 10 are shown two styles of buttons in different sizes.

The style of button shown in (*a*) is known as a *four-hole button* and is used on men's garments to give them the tailored look. Such buttons may also be had with two holes and in innumerable designs. In choosing buttons of this kind, it is well to remember that the design must be neat and plain to be in keeping with strictly tailored garments.

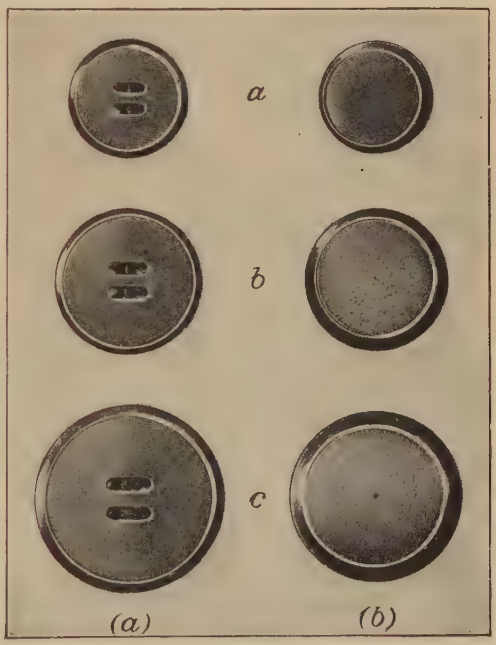


FIG. 10

The style of button shown in (*b*) is a *shank button,* called, also, by some the *women's tailored button,* because it was designed originally for women's garments. This kind of button is to be had in as many sizes and designs as the hole buttons, and while either kind is in good taste, the two- and four-hole buttons seem to have preference even for women's garments.

Of the three sizes of buttons shown in full size in Fig. 10, that at *a* is used for trimming cuffs and belts; that at *b,* when buttons are to be placed close together on the front of a coat or a skirt; and that at *c,* when three to five buttons are to be used for the front of a coat or a skirt.

42. Decorative Self-Covered Buttons.—If a garment is to be trimmed with braid or if it is desired to use a button that is a little more decorative than a plain self-covered button, braid or thread may be used to relieve the plainness, as in the buttons shown in Fig. 11. In (*a*) is shown a covered button that is decorated with strands of thread arranged in hexagonal design and knotted in the center; in (*b*) is shown the spider-stitch worked over the covered

Fig. 11

button; and in (*c*), (*d*), and (*e*) are shown simple cross-applications of soutache braid.

43. The main point to remember in covering buttons is to secure the thread or the braid on the underneath side where it crosses. Thread used for ornamenting the buttons should be caught through the material at the center of the mold, and braid should be carefully tacked. The kind of material to use for decorating covered buttons depends on the individual requirements, the width and color of braid or thread giving inspiration for designs that are suitable for the purpose. Almost any of the embroidery-stitches—the cross-, satin-, and seed-stitches, French knots, and many others—may be used in ornamenting buttons. Buttons may also be covered attractively with beads, the beads being applied to the covered button in appliqué.

44. Sewing Covered Buttons on Garments.—In sewing self-covered buttons on garments, it will be well to bear in mind that flat buttons are more attractive if sewed close to the garment, instead of being allowed to hang loose. Ball-shaped buttons, however, appear better if they are allowed to hang loose. Sometimes they are allowed to hang from a tiny cord made of buttonhole twist as for the overcast bar, the length of the cord varying according to the position of the button. This cord must be neatly made and of a color to match the garment.

In sewing on any type of button, take care not to draw the material with the sewing-stitches.

CROWFEET, ARROWHEADS, AND BOW-TACKS

45. Crowfeet, arrowheads, and bow-tacks are ornamental stitches used extensively by tailors to give a finish and a suggestion of hand-work to a tailored garment, the arrowheads and bow-tacks being simpler to make than the crowfeet. They are placed at the corners of coat collars, pockets, and pocket laps, as well as at the termination of seams, tucks, and plaits, at the end of machine stitching, and at a given point on tucks or plaits. Aside from the buttons of a tailored garment, these ornamental stitches, or figures, as they may well be called, sometimes form the entire ornament or trimming, and they add greatly to the finish of a tailored garment if they are well made. In fact, they may be used in many ways and with more satisfaction as a simple ornamentation, but they are not attractive if they are not perfectly made. If it is desired to use these stitches, a good plan is to practice making them in various sizes until proficiency is attained. Once the methods are understood and skill is acquired, they will prove to be very simple.

46. Crowfeet.—In Fig. 12 (*a*) is shown an example of a crowfoot, which, as will be observed, has three points and a raised triangular center, all of which are formed in making the stitches. The

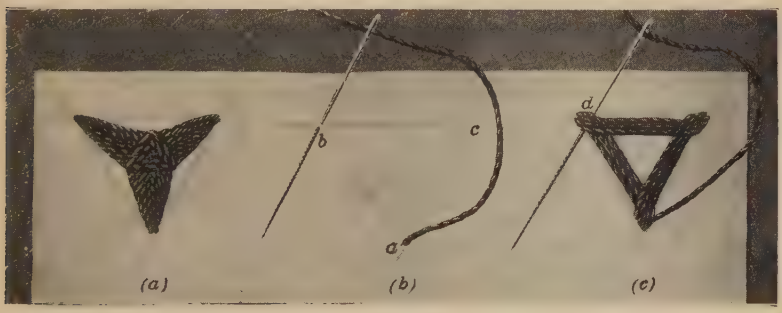


FIG. 12

size of crowfeet is governed by their location on a garment, as well as by a person's taste, one having triangular sides $\frac{3}{4}$ inch long being used perhaps the most. They are made larger than this, but seldom smaller. In working crowfeet, colored thread may be used, silk thread always being preferred for woolen materials and mercerized thread for cotton materials. The rule that governs the color of thread for working tailored buttonholes applies also to crowfeet.

47. Making Crowfeet.—To make a crowfoot, first, as shown in (*b*), outline a triangle with equal sides at the place where the crowfoot is to appear, using tailors' chalk that is well sharpened, so as to make distinct marks, especially at the corners. Begin the stitches by bringing the needle up just at the right of the triangle point marked *a*, in view (*b*). Then turn the work so that line *ac* of the triangle will be next to you and take a stitch as small as possible across point *b*. Turn the work to the left, so that line *ab* will be next to you, and take a similar stitch across point *c*. Again turn the work so that line *bc* is toward you and take a stitch across point *a*, bringing it up just below and close to the first stitch made at *a*. Continue to work in this manner, making stitches across the points and each one a little nearer the center, as shown at *d*, view (*c*), until the entire pattern is filled in. By working in this way, the crowfoot will work itself out in the center, as shown in (*a*), without any change in the way in which the stitch is taken.

FIG. 13

In working crowfeet, take stitches as close together as possible without overlapping, thus rendering a compact, even surface, and increase the length of the stitches very gradually, so that the outline will be perfectly smooth. If the thickness of the material in which the crowfeet are to be worked will not admit of stitches being taken across the points in the manner directed, then, to keep a perfect pattern on both edges, two separate stitches must be made; that is, the needle must be inserted at one edge of the outline, the thread pulled through to the wrong side, and the needle then brought out at the opposite side.

48. As an aid to the beginner in making crowfeet, it may be well to outline the shape of the crowfoot in the triangle used as a guide in placing the stitches. To do this, it will be necessary to use a cardboard pattern, which may be made as follows: Draw a triangle of the correct size on a piece of cardboard and locate a point at the center of each of its equal sides, as in Fig. 13 (*a*). With these three points as a guide, outline the shape of the crowfoot, as shown by the dotted lines in (*b*). Then cut on these dotted lines

to form the pattern, which is shown in (*c*). To use a pattern of this kind, place it in the triangle marked on the goods in which the crowfoot is to be worked, and then outline it with tailors' chalk.

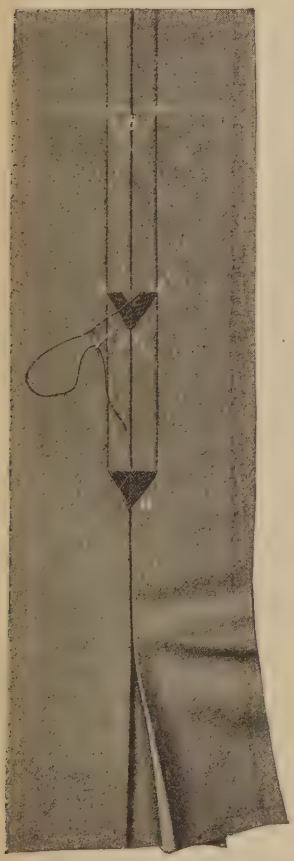


Fig. 14

49. Arrowheads.—In Fig. 14 is shown how arrowheads may be used as trimming on a slot seam or an inverted plait. Such figures are so worked as to retain the straight sides of a triangle and are generally made smaller than crowfeet, being from $\frac{1}{2}$ to $\frac{3}{4}$ inch long on a side. They are used more freely for garment decoration, too, because they are suitable for use in more places on tailored garments. Arrowheads are made in much the same manner as crowfeet; in fact, the difference lies in the stitch, as the marking of the triangular outline is the same, as is shown at *b*.

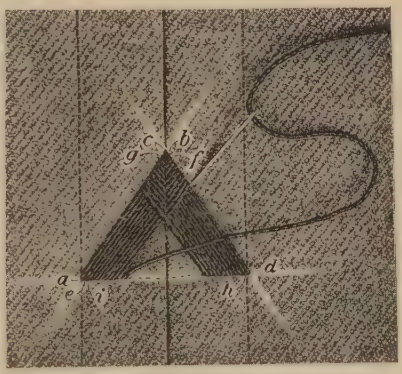


Fig. 15

50. Making Arrowheads.—In making an arrowhead, refer to Fig. 15, which shows clearly the position of the thread and the way the stitches cross one another to form the points. With the arrow point of the triangle uppermost, bring the needle up as at *a*, in as at *b*, out as at *c*, in as at *d*, out as at *e*, in as at *f*, out as at *g*, in as at *h*, and out as at *i*, continuing in and out in this manner until the triangular outline is filled in and the arrowhead, when completed,

appears as at *a*, Fig. 14. The necessity of a perfect outline will be fully realized by a close study of the finished arrowhead.

51. Bow-Tacks.—In Fig. 16 is shown an example of a bow-tack, which is a form of trimming for tailored garments used for the same purpose as crowfeet and arrowheads. Bow-tacks, which vary in size from $\frac{3}{8}$ to $\frac{3}{4}$ inch, depending on their position on a garment, are very simple of construction, but they require accurate stitching in order to obtain attractive results.

(*a*) FIG. 16 (*b*)

52. Making Bow-Tacks.—To make a bow-tack, mark the position on the garment by means of two vertical lines spaced the desired length of the bow-tack, using for this purpose a piece of well-sharpened tailors' chalk. Bring the needle up as at *a* view (*a*), in as at *b*, up as at *c*, and in as at *d*, continuing in this way and placing the stitches very close together until a sufficient number of stitches have been placed to make the bow-tack the desired width. After the last stitch is taken, bring the needle up midway between the two chalk lines, insert it, as at *e*, and bring it out, as at *f*, to make the cross-threads, making four or five of these through the material. In making the cross-stitches, make them a little shorter than the width of the bow-tack in order to draw in the threads first placed and give the appearance of a bow.

TAILORS' STRAPS

53. During some seasons, straps made of the material and then applied by means of slip-stitching or machine stitching, prove very popular as trimming on tailored garments. Such straps vary in width from $\frac{3}{8}$ to 1 inch and they may be used to cover seams or to form designs on a garment.

54. Making Tailors' Straps.—The material of which tailors' straps are made may be cut on a straight or bias grain, as desired,

but it should be twice the width of the desired strap and should be cut very accurately. If bias pieces must be joined, be sure to join them on a lengthwise thread and then press the seams open. To make the straps, fold the strips through the middle lengthwise and overcast the raw edges with fairly loose stitches, as at *a*, Fig. 17. Then lay the strips flat and press them so that the overcast edges are in the middle of the strap, as at *c*, Fig. 18.

Fig. 17

55. *To turn the edges of bias pieces,* pin one end of the piece right side down, to the right end of the ironing board, placing the pin where you wish the turn made. With the left thumb and forefinger, hold the strip up a trifle from the ironing board and keep it just tight enough to cause the top edge to turn over toward you; press this turned edge with a warm iron, taking care to keep the turn the same width for the entire length of the piece. When one edge is completed, reverse the strip and repeat the process on the opposite side, bringing the turned edges together but not overlapping them.

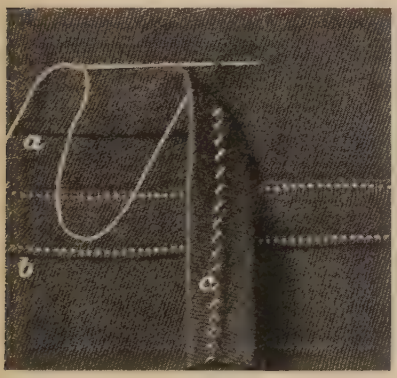


Fig. 18

In silk and woolen materials, the edges should be held in place with a diagonal basting-stitch, as shown in Fig. 19. In very thin materials,

Fig. 19

which stretch easily, it is best to turn by hand and baste the edges, as basting thread stays the edges, keeping them from stretching.

56. Applying Tailors' Straps.—Carefully mark with chalk where the straps are to be applied, and place the prepared strap on the marked line, holding it easy to avoid stretching. Then baste it carefully and slip-stitch it in place, as shown at *a*, Fig. 18. Or, if it is desired to have outside stitching, apply the straps as shown at *b*.

KNOTS FOR FROGS AND OTHER FANCY TRIMMINGS

57. To meet with fashion's requirements, it is often necessary to use frogs and similar devices as trimmings for garments. Such things can be purchased already made up, but usually they are expensive and not always procurable in a weight and color that will harmonize perfectly with the material of which a garment is made. So it is advisable to know how to make ornaments of this kind, for they will effect a great saving and make possible the matching of colors and fabrics. Such work is very simple, it often being possible to make a piece of covered cord or braid appear very attractive by simply twisting and arranging it carefully. The instruction given here on the development of certain knots and trimmings, besides teaching how these particular ones are made, may be used as a basis or may form a suggestion for working out more elaborate ones or ornaments suitable for some particular purpose.

58. Quality and Size of Braid or Cord.—In the making of cord and braid ornaments, the quality and size of the cord are important matters, as it is on them that successful results depend. If the cord is to be covered at home, the work should be done very carefully, so that it will appear neat and the seam required in making the covering will be as inconspicuous as possible. If the braid or cord is purchased, it should be of as good a quality as the purse will permit, and of a color that is reasonably subdued, so that it will not appear to stand apart from the garment itself. The size of the cord or braid will depend on the garment itself and the material used in its construction, heavy materials and loose-fitting garments permitting of the use of heavier cord or braid than light-weight fabrics and tight-fitting garments.

59. Covering Cord for Frogs and Other Ornaments.—The way in which to cover cord that is to be used in making frogs and similar ornaments is illustrated in Fig. 20. The cord to be used for such work may be of very soft cotton or wool, cotton being pre-

ferred, but it should not be hard-twisted, because such cord causes ridges that will show through the covering material. Such cord, called *cable cord,* can be obtained in black and white, from $\frac{1}{8}$ to $\frac{1}{2}$ inch in diameter. It comes in balls, although it may be purchased by the yard. The material to be used in covering should, as a rule, be soft and clingy, such as wool or light-weight velvet of the same color as the material of the garment or a harmonizing shade.

60. To cover the cord, secure one end of it to the eye of a bodkin that is blunt at one end, as shown at *a,* Fig. 20. Then prepare the material to be used for the covering. This material must be cut on the true bias, so that it will turn easily in covering the

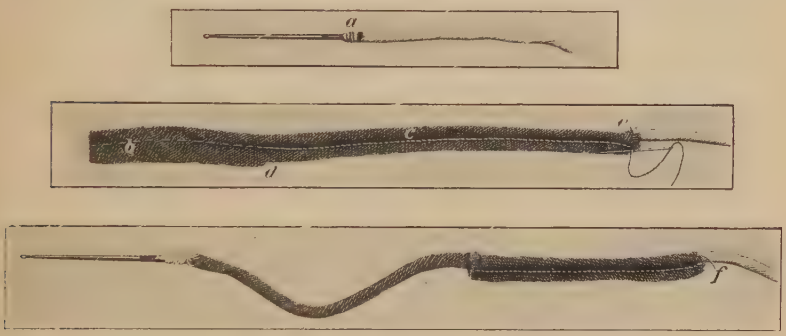


FIG. 20

cord and not form little plaits in making the ornament. Determine the width to which this material must be cut by placing it over the cord that is to be covered and pinning it so that it will fit close. Then cut it from $\frac{1}{2}$ to 1 inch wider than the size called for by the measurement just made and, as mentioned, on the true bias. With the material cut, fold it through the center so that it is wrong side out and the edges are together and baste it in the manner shown at *b,* so that the slot formed will be just the right size to accommodate the cord. After basting it the entire length, stitch it with the sewing machine in a true, even line, as shown at *c,* and leave a good length of machine thread at the end. Then trim the edges of the covering along the seam thus made, as at *d,* leaving a space of about $\frac{1}{4}$ inch so as to prevent fraying in covering the cord. With the covering and the bodkin and cord thus prepared, insert the bodkin into the end of the covering and sew the covering securely to the cord with a needle threaded with the ends left in the stitching, as shown

at *e*. Then proceed to slip the bodkin through the covering in the manner shown at *f*, being careful to do this work neatly. After the bodkin and cord are drawn through the entire length of covering, the seam will be on the inside, for the cord will pull the covering right side out. Finally, cut off the end of the cord secured to the bodkin, and the cord will be covered and ready for use.

61. Chinese Knots.—In Fig. 21 is shown a knot, known as the Chinese knot, made of one cord. Such knots may be made of any number of cords from one to five, depending on the size of the cord and the purpose for which the ornament thus made is desired. They may be adjusted, also, so as to form a flat knot with either one or two projecting looped ends or a flat knot with symmetrical loops that appear to be intertwined. In each of the finished Chinese

Fig. 21

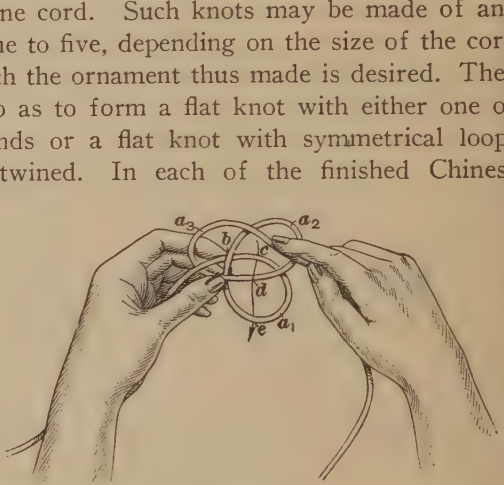


Fig. 22

knots here illustrated, the ends of the cord used in making them are left free, so that a good idea may be formed of where these ends will come in tying.

62. To make the Chinese knot shown in Fig. 21, proceed to form loops in the manner shown in Fig. 22. Form loop a_1 by holding the cord of which the knot is to be formed in the left hand between the thumb and the fingers; then draw the cord around so as to form another loop a_2, letting it cross loop a_1 at b; and then bring it around under the first end to form still another loop a_3. Next, bring the end of the cord held in the right hand under loop a_1 at point c, over loop a_2 at point d, and again under loop a_1 at point e, as indicated by the arrow. Then, as shown in Fig. 23, bring the cord around so as to form a fourth loop a_4, bringing the end under loop a_2 at point b, over loop a_3 at point c, and again under loop a_2 at point d. If only one cord is to be used in making a knot of this kind, as in this case, pull both ends of the cord, and the knot, after

a little adjusting, will appear as in Fig. 21. Then trim off the projecting ends and fasten them underneath with a needle and thread.

63. In Fig. 24 is shown a Chinese knot of three cords with symmetrical loops that are intertwined. In making this style of knot, proceed as in making the knot just explained, but do not draw

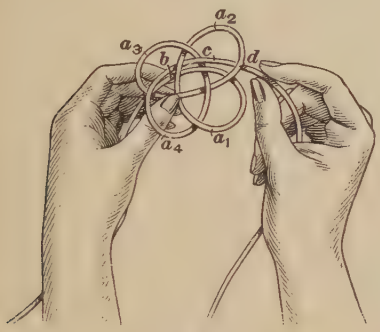


FIG. 23

FIG. 24

up the ends when loop a_4, Fig. 23, is finished. Instead, continue to form and weave the loops in the same way until the three cords are looped and woven alongside of one another, as shown, taking care to place the cords even in forming each loop and to draw them under and place them over the loops at the proper places, as directed in making the knot with only one cord. When the knot is tied, shape the loops well with the fingers, and then clip off the ends and fasten them so that the fastenings will not be visible.

FIG. 25

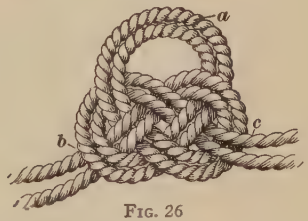


FIG. 26

64. The style of Chinese knot shown in Fig. 25 has the loops at the sides pulled out in the form of circles. To form this knot, proceed in the manner directed for tying the knot shown in Fig. 24, and when it is tied draw out the two loops, as shown at *a* and *b*, Fig. 25, so as to make the center part tight and permit the side loops to be circular. In forming this style of Chinese knot, take pains

to draw the cords evenly so that they will set smoothly. Finish the knot by cutting off the ends and fastening them in place.

65. Still another style of the Chinese knot is shown in Fig. 26. It is tied in practically the same way as the one described in Art. **62,** but instead of one cord, two cords are used at the same time. In this knot, only one loop, as *a,* is pulled away to form a circle. The ends *b* and *c* of this knot are, of course, cut off and fastened under as in finishing the other Chinese knots mentioned. Knots that are to show more than two cords side by side are made, preferably, in the manner directed for the knots shown in Figs. 24 and 25, but two cords may be used to make striking effects in much quicker time than is required to weave knots that have three or more cords.

66. Tassels.—Garments often call for the use of tassels, and at times they are fashionable on hats. Tassels may be made of wool yarn or tightly twisted silk, mercerized cotton or linen thread. Rayon thread is not desirable because of its tendency to fray quickly at the cut ends. The size of the thread must be chosen to suit the purpose for which the tassel is to be used. The color usually matches that of the garment exactly, though there are times when a contrasting color, matching other trimmings, is desirable.

67. In Fig. 27 is shown a completed tassel and the various steps in its making. To make a tassel like that shown in view (*a*), make a double cardboard gauge, as shown in view (*b*), of a size that will give the desired length to the tassel and having its upper corners cut off as shown so that they will not interfere with the wrapping of the thread and will permit the loops of thread to be removed easily. Wrap the thread or yarn to be used around the cardboard gauge in the manner shown in view (*b*) ; leaving one end to project from 4 to 6 inches, as at *a,* to be used in finishing the upper part of the tassel, and tying the thread at the top with the other end in a loop knot, as at *b,* to hold the loops together after they are slipped off the cardboard. The number of times to wrap the thread will depend on the number of threads that are wanted in the tassel. After the thread is wrapped and secured, draw the knot *b,* view (*b*), down to the point where the tassel is to be wound, letting the free end hang down to form part of the tassel threads. Then thread an embroidery needle with the thread end *a,* remove all the wrapped thread from the cardboard gauge, and, holding it together at the center,

wind the thread that is in the needle around the bunch of thread several times, as at *a*, view (*c*). Next, insert the needle, as at *b*, and bring it out, as at *c*, taking it through the thread so as to hold it in place. Then bring it around, as in view (*d*), to form a loop *a*, inserting the needle on the side opposite *c*, view (*c*). With this done, put the needle in the loop and draw this thread up so that it will hold the threads close together, as at *a*, view (*a*). With the upper part thus wrapped and fastened, slip the scissors inside the looped threads and clip the lower end of the tassel straight across, so that all the threads will be uniform in length.

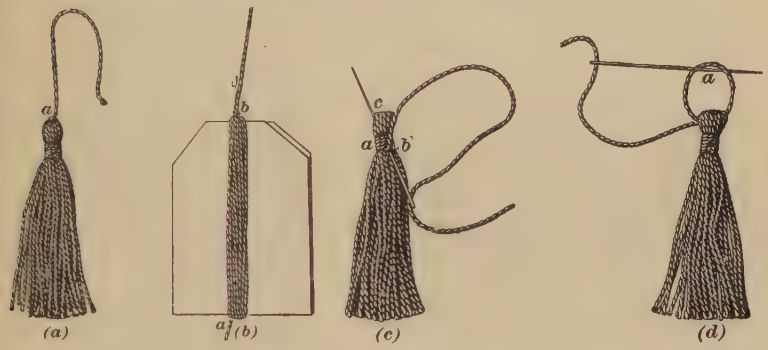


FIG. 27

68. Fringe.—Garments and certain accessories are often trimmed with fringe, a form of ornament consisting of threads, cords, or tassels from 1 to 40 inches deep, allowed to hang straight or knotted in various ways. The simplest form of fringe is that in which the edge of a loosely woven material is frayed out. The other form is the tied, or knotted, variety, made of wool, silk, or cotton threads attached to material or to a braid or binding.

69. *To make frayed fringe,* machine-stitch the material to be frayed, the number of inches from the raw edge that you wish the fringe to be in width, following a thread of the material, as at *a*, Fig. 28. Then, begin at the edge and pull out the threads up to the machine-stitching. This method will prevent further fraying.

70. *For tied,* or *knotted, fringe,* choose smoothly twisted thread that has enough weight to hang evenly. To compute the amount required, determine what is needed for just one knot and then

approximate the entire amount by multiplying this by the number of knots.

To cut the threads accurately, prepare a strip of cardboard as long as your fringe is to be, wind the thread on this, and then cut through the threads along one edge.

Supply a needle with a large eye, one that will accommodate from 3 to 4 strands of the thread, and thread this, the number of strands depending on the weight of the thread and the thickness of the fringe; then pull it through the finished edge of your material, as at *a*, Fig. 29. Adjust the threads so that they are even and, holding them all together, tie in a plain knot close to

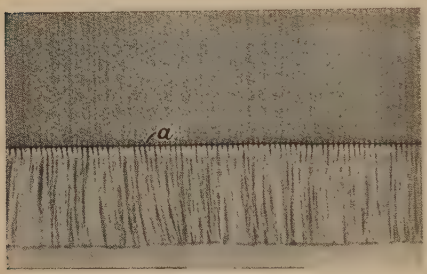


Fig. 28

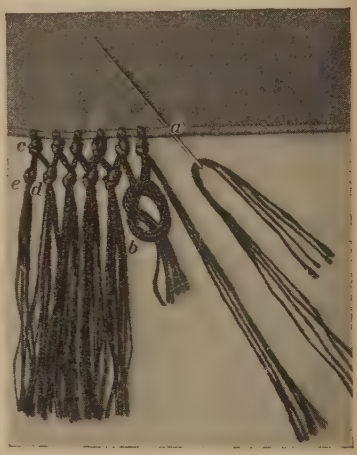


Fig. 29

the edge of the fabric. The knot in the process of tying will appear as shown at *b*, and the completed knot, as at *c*.

Now draw in a second group of threads, ½ inch or farther from the first, and tie these in the same manner as the first group. Proceed in this way across the entire edge.

To form the second row of knots, take one-half the threads from one group and one-half from the next and, drawing them together, knot them, as shown at *b*, the completed knots appearing as at *d*. Complete the fringe by knotting the threads at the beginning and the end, as at *e*.

TAILORED POCKETS

TYPES AND ESSENTIALS

1. By **tailored pockets** are meant all pockets used in tailored garments, with the exception of those in coat linings, regardless of their style or position. The pockets used in linings, properly termed *lining pockets*, will prove very simple in construction after a knowledge of tailored pockets is gained. There are only five distinct standard types of tailored pockets, namely, the *stand pocket*, the *flap pocket*, the *welt*, or *slit*, *pocket*, the *patch pocket*, and the *bound pocket*. Each type, however, is subject to many modifications in shape, some pockets assuming an entirely different appearance from the original of its type. It is well to remember, though, that the details of finishing pockets that vary from the original types will not be difficult, for the principle of making them always remains practically the same.

2. In considering the style, shape, position, and size of tailored pockets, it is important to know that they are governed more or less by prevailing styles at the time they are made, by the style of the garment in which they are to be placed, by the taste of the person that is to use them, and by their purpose. Such pockets are employed in both long and short coats, in skirts, and in dresses. If a pocket is to be used on the breast of a coat, it is generally put on the left side, but there are cases where a breast pocket is placed on each side. If two pockets are used in this way, however, they are generally made smaller than if only one is used, as they are intended more for ornament than for service. The stand and the welt type of pocket are used most frequently in such places, although the flap and patch types are sometimes employed.

3. The all-important considerations in the making of tailored pockets are accuracy and neatness, for to have a perfect pocket the material must always match, whether it is the design or the grain. To beginners, such tailoring work may seem difficult, yet by studying each type of pocket diligently and doing the actual construction on each so as to come to know every little detail, no tailored pocket will be too hard to make. Really, the first step to success in work of this kind is a full appreciation of how much neatly made pockets add to tailored garments from the standpoint of both utility and ornament, and the next step is to be willing to spare no effort in the careful working out of every detail.

STAND POCKET

4. The first of the tailored pockets to be considered is the **stand pocket,** an example of which is shown in Fig. 1. This type of pocket really consists of two parts—the *stand*, or part that serves as a finish for the opening, and is the only part visible, and the *pocket proper*, or *pouch*, which is inside the garment, that is, between the outside material and the lining. The stand pocket is very effective on garments of firm material that have wide stitching, as it imparts to them the smart look so much sought by wearers of tailored garments. As a rule, the stand pocket is used simply as a breast pocket, but sometimes it is placed below the waist line at the sides of garments; also, it is used in skirts and in dresses. The pocket here shown is for the left breast, and its lines are diagonal. Of course, as such pockets may be placed in other positions and, as is explained later, the lines may assume various shapes, it is well in making them to be careful to have the lines run in the directions that will harmonize with the other lines of a garment.

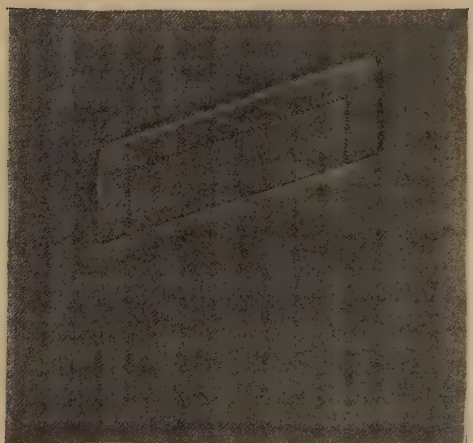


FIG. 1

So that a good knowledge of the way in which to make a stand pocket may be gained, the construction of the pocket illustrated in Fig. 1 is taken up in detail. To get the best results, the actual work should be done, but not before each step has been carefully studied and is clearly understood.

5. Size and Position of Pocket.—When the stand pocket is used as a breast pocket, the stand is generally made $3\frac{1}{2}$ to 5 inches wide and about 1 inch deep, and the pocket proper, or part that forms the pouch, about $3\frac{1}{2}$ to 5 inches wide and of the same depth. As mentioned before, however, the size of pockets varies and may be made to meet requirements.

The position of the pocket is usually marked in the first fitting of the garment in which it is to be used, especially if it is to serve as the breast pocket in a coat. After marking the pocket, observe its general effect in comparison with the coat design in order to insure correct size and shaping.

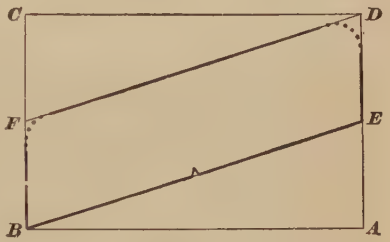


FIG. 2

6. Preparing the Stand Pattern.—The first step in the making of a stand pocket is to make a pattern for the stand, no pattern being necessary for the other part of the pocket. To make such a pattern for the pocket shown in Fig. 1, proceed as follows, using Fig. 2 as a guide:

On a piece of paper of suitable size, using a ruler or a square, draw first a rectangle, each side of which is $3\frac{1}{2}$ inches and each end of which is $2\frac{1}{4}$ inches, lettering the corners *A*, *B*, *C*, and *D*, as shown. Next, locate point *E* $1\frac{1}{8}$ inches below *D* on line *AD*, and point *F* $1\frac{1}{8}$ inches above *B* on line *BC*. Then connect *B* and *E* as well as *F* and *D*, with diagonal lines, as shown. If desired, the upper corners may be rounded off a trifle, as indicated by the dotted lines.

With the outline thus completed, form the pattern by cutting from *B* to *E*, from *E* to *D*, from *D* to *F*, and from *F* to *B*; if rounded corners are wanted, cut on the dotted lines. At the same time, also, so that there will be no danger of mistaking the top of the pattern for the bottom when using it as a guide in cutting out

materials, cut a small notch in the pattern on the bottom line, as indicated in the illustration.

7. Marking the Garment Material for Matching.—Having prepared the pattern as directed, proceed next to locate the position of the stand on the garment material, so as to assist in matching the material of the stand and the garment. Good judgment must be exercised in doing this work, because it is imperative that the weave and the design of both materials match perfectly at the place where the pocket is to appear. It is necessary, also, to take into consideration the side of the garment on which the pocket is to come, as well as the direction in which it is to slant.

In this case, as the pocket is for the left side of the coat, pin the pattern on as shown in Fig. 3; that is, so that its ends are parallel with the lengthwise stripes or grain of the cloth and the highest part of the pattern when in this position will come at the left when the garment is on the wearer.

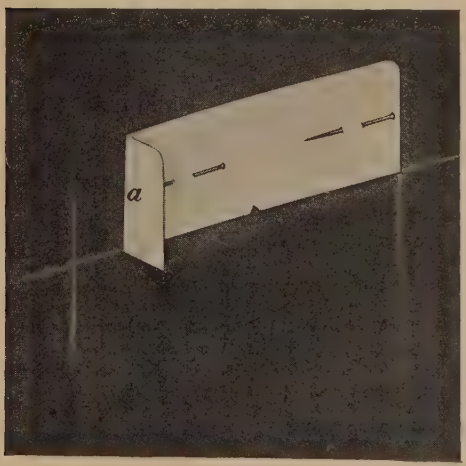


FIG. 3

In placing the pattern, it is well to bear in mind that best results will be obtained by having its ends come between the stripes instead of directly on them; and, in order to make certain that the pattern edges are parallel with the stripes, crease the pattern at the exact edge of one of the prominent stripes, as shown at *a*. This crease in the pattern is valuable later in cutting out the stand material, for by placing it on the same stripe as in the garment material accuracy will be assured.

With the pattern correctly placed, outline its sides and its lower edge on the garment material with tailors' white chalk, as shown; tailors' colored chalk should always be avoided in such work, as it is next to impossible to remove it from some materials.

8. When striped material is used for a garment and there is a seam down its front, as in the semifitted coat, it is often difficult to match all the stripes. In a case of this kind, therefore, the best plan is to match only the stripes in the front section, rather than those in the side section. Otherwise, the procedure is the same as that just mentioned.

9. Cutting Out the Stand.—After determining just where the stand is to come on the garment, the cutting out of the stand material so that it will match that of the garment is simple. To do this work properly, proceed as shown in Fig. 4.

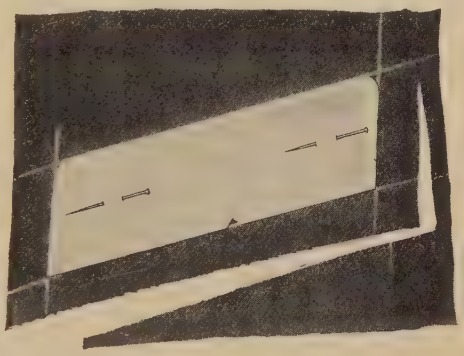


FIG. 4

Place the stand pattern on a piece of the material in exactly the same way as directed for marking the position of the stand on the garment. Make sure to have the pattern slant the same and to have the ends come on the same stripes of the cloth; also, turn back the pattern on the creased line to see that the crease comes along the edge of the same stripe as in the garment material. Then pin the pattern securely in place and cut out the stand, allowing $\frac{1}{2}$ inch all around the pattern for the finish and turnover. To insure accuracy, this allowance may be marked with chalk.

Before removing the pattern from the material thus cut out, run a basting thread all around the pattern or mark the material with tailors' chalk, so that the true outline of the stand will be known in making the pocket. Basting is the more satisfactory, as the chalk lines are so easily rubbed off and losing the pattern lines would cause trouble in the matching of the design or the weave of the materials.

10. Cutting Out the Canvas Interlining.—In order to prevent the stand of the pocket from sagging when it is on the garment, an interlining of canvas is generally inserted between the stand material and its lining. To cut out this interlining, proceed as shown in Fig. 5, using a piece of lengthwise canvas that has been shrunk. After pinning the pattern in place, as shown, cut the

canvas exactly the same size as the pattern at the sides and the top, but at the bottom allow $\frac{1}{2}$ inch for a seam and cut a notch in it, as shown in Fig. 6.

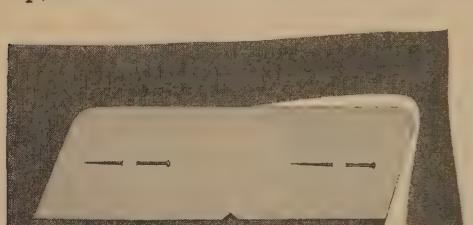


Fig. 5

11. Putting the Stand Together.—With the material and the interlining for the stand cut out, you are ready to put them together. Pin the canvas to the wrong side of the material and baste them together, basting from the right side of the material. With the right side of the material still up, turn all edges except the lower edge over on the canvas, being sure to follow the marked pattern lines carefully, and then baste them as shown in Fig. 6, always basting from the right side in such cases. These edges must be turned absolutely true, so that the lines of the finished pocket will be as perfect as possible.

Next, miter the corners as at *a*, first trimming the corners as at *b* and then whipping them as at *c*. If the corners are rounded, take care to bring them down well when whipping the material edges, so that a graceful, curved line will be obtained.

Now press the stand from the wrong side, and then stitch it. The stitching should be the same in width as the outside stitching

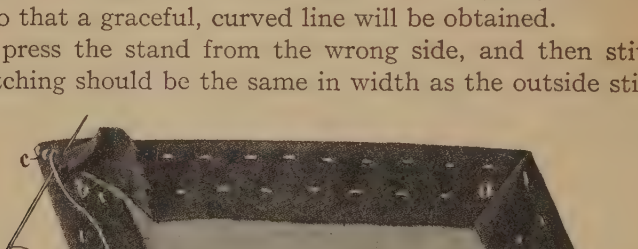


Fig. 6

on the seams of the garment, which usually varies from $\frac{3}{8}$ to $\frac{5}{8}$ inch from the edge. If the corners of the stand are round or if sufficient practice has not been had in turning accurate corners, it is advisable to outline the position of the machine stitching with basting threads. If the stitching is not outlined in this way,

then the gauge of the sewing machine must be used because the stitching on the stand portion must be accurate.

When the stitching is done, remove all basting except that which marks the depth of the stand, and then press the stand again, this time, however, from the right side and with a damp cloth laid over the material. The stand is now ready for the lining.

12. Pocket Linings.—Before taking up the lining of the stand, it may be well to consider the material to be used in lining pockets. For the stand or the flap of a pocket, a very good quality of satin or silk is most suitable, and for the pouch part, especially if a durable pocket is desired, sateen of close weave is very satisfactory. Because of the fact that a pocket flap or a pocket stand comes on the outside of a garment, the lining material for it should harmonize in color.

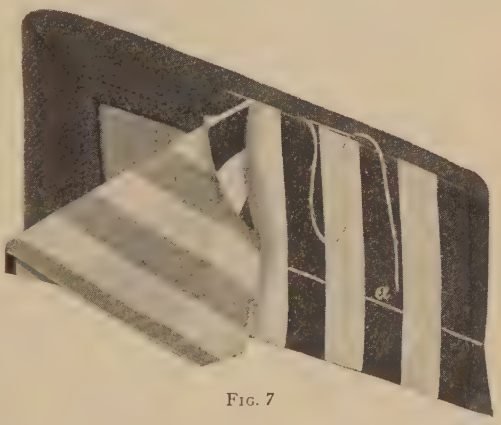


FIG. 7

13. Lining the Stand. To line the stand, it is necessary to use a piece of lining of exactly the same size as the stand material, for when the seam edges of the lining are turned down they will come well inside the stand portion and will not show on the right side. Therefore, lay the stand pattern on a piece of the lining material, taking care to have the weave of the lining run the same as that of the stand material, and cut the lining. Then place the wrong side of the lining to the wrong side of the stand and proceed to whip the lining to the stand, as shown in Fig. 7, using small stitches. Next, press the stand again, and it will be ready to be applied to the garment.

At this time, also, to serve as a guide in stitching the stand to the garment, run a basting thread from the right side, as shown at *a*, through the lining in the mark-stitching.

14. Placing the Reinforcing Strip.—To strengthen the finished pocket, it is necessary to place underneath the opening a strip of lining, usually silesia or cambric, that is 3 inches in depth and 2

inches wider than the stand portion. This strip must be cut so that its *lengthwise threads* will run parallel with the opening and the lower edge of the stand, for it must neither give nor pull out of shape. In placing this strip, put it on the wrong side of the material, allowing two-thirds of it to extend above the mark for the pocket opening. Then turn over the material with the strip pinned to it and baste the strip on, as shown in Fig. 8, basting from the right side of the garment material in order to have it perfectly smooth.

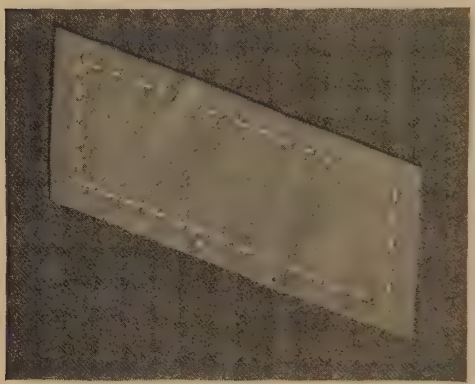


FIG. 8

15. Placing and Basting the Stand in Position.—When the reinforcing strip is in position, it is next in order to place the stand in its proper place and baste it. Therefore, to be absolutely sure that the stripes of the stand and the garment materials match exactly, pin the stand on as illustrated in Fig. 9; that is, so that the basting in the stand is directly over the diagonal chalk mark on the garment and its ends come at the vertical chalk marks. If it differs even a trifle when placed according to the original marks, remove the stand and again mark along each end of the stand, as at *a* and *b*, for it is imperative that the matching be accurate.

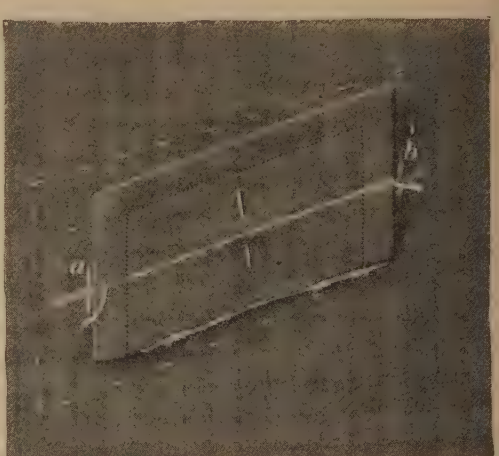


FIG. 9

Having matched the material correctly, remove the pin, turn the stand so that its top will be downwards, and then place it so that its right side will be to the right side of the garment, its basting directly over the diagonal chalk mark, and its ends on points *a* and *b*. Then, after pinning it in this position, baste it in place, basting through all thicknesses and lifting the ends of the stand so as to make certain that it is straight and that the stripes match exactly.

FIG. 10

16. Preparing the Material for the Pouch.—To prepare the lining material that is to form the pocket portion, or pouch, first, cut out two pieces of lining, making each about 5 inches square, and then pin them so that their right sides are together, as in Fig. 10. Next, to give the top of the pocket portion exactly the same slant as the stand and thus permit it to hang straight across the bottom, as it should, draw a diagonal line from a point $1\frac{1}{8}$ inches below the upper left-hand corner of the lining material, as at *a*, on the lengthwise edge, to the upper right-hand corner and cut along this line. At this time, also, round off the lower corners, in the manner shown in the illustration.

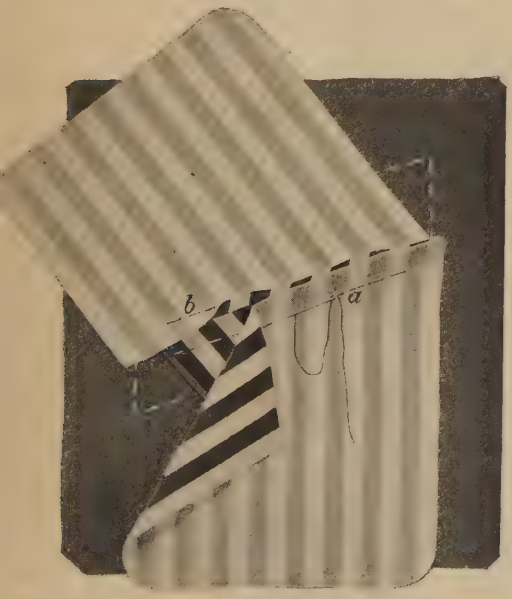


FIG. 11

17. Joining the Stand and the Pouch.—Unpin the two pouch pieces and baste them in place, as shown in Fig. 11. Baste one piece over the pocket stand so that the stitches will come exactly in line with the basting on the stand, as at *a*, and the other piece as at *b*, leaving a space of just $\frac{1}{2}$ inch between the basting of the pieces and *taking care not to catch the raw edges of the stand portion.* Keep a true basting line in each case and extend it exactly to the ends of the stand portion and no farther.

As will be observed, the seam edges of the pouch material overlap a trifle; this, however, is as it should be, because an ample seam allowance is required to prevent the pocket from pulling out when in use.

FIG. 12

With the basting done, stitch the pouch pieces in the manner shown in Fig. 12. First, stitch the piece over the stand, stitching through the basting that holds the stand to the garment and just to the end of the stand, or termination of the basting, as at *a*. Then stitch the other pouch piece along the basting, beginning $\frac{1}{4}$ inch from one end of the basting and ending $\frac{1}{4}$ inch from the other end. The stitching must be shorter on this side than on the other, so that it will not show when the stand is turned in its proper position. Then, too, sufficient space must be left between the stitchings to permit the ends of the pocket to be finished and thus made secure. When the stitching is completed, bring the ends of the thread through to the wrong side and fasten them securely; then remove all bastings that have been replaced with stitching.

18. Cutting the Pocket Opening.—So that the opening for the pocket may be cut, turn the seam allowance back, as shown at *b*.

and *c*, Fig. 12. Then, with a pair of very sharp-pointed scissors, cut the opening, inserting the point of the scissors at the center, as at *d*, and cutting from the center to within $\frac{1}{4}$ inch of each end of the stand stitching, as indicated at *e*. Next, cut precisely to each corner of this stitching in a diagonal line, exercising the greatest care, for the clipping should not extend so far as to weaken the ends of the pocket. By cutting the corners in this manner, there remains at each end a triangular piece that must be secured to the lining later.

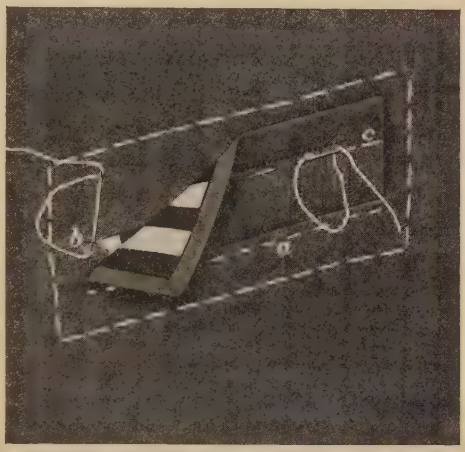


FIG. 13

19. Completing the Pocket.—With the opening thus made, turn the pocket pieces to the wrong side by slipping them through the opening, when the outside of the pocket will appear as shown in Fig. 13.

FIG. 14

Next, baste the lower edge of the stand, as at *a*, slipping two fingers of the left hand underneath the stand and in the opening, so that the underneath portion of the pocket will not be caught. Next, secure the triangular piece at each end of the opening to the under pouch part, as at *b*. Then, so as to make sure that the pocket will "set" perfectly, and, if of striped material, that the stripes will match exactly, baste the upper edge of the stand to the garment, as at *c*.

With the stand thus basted and the triangular portions secured, turn the garment over so that the wrong side of the pocket is up,

as in Fig. 14, and fasten the ends of the stand from the wrong side with buttonhole twist, as at *a* and *b*. In doing this, begin at the bottom of the stand and take short, diagonal stitches to the top of the stand; then, reversing the direction of the stitch, work down to the starting point, crossing the stitches, as shown. Do not let these stitches go through to the outside of the stand.

Next, baste the pouch portions together, trim them off evenly, and stitch them, as at *c*, being careful to catch the reinforcing strip. If the lining is likely to fray, overcast the edges, as at *d*.

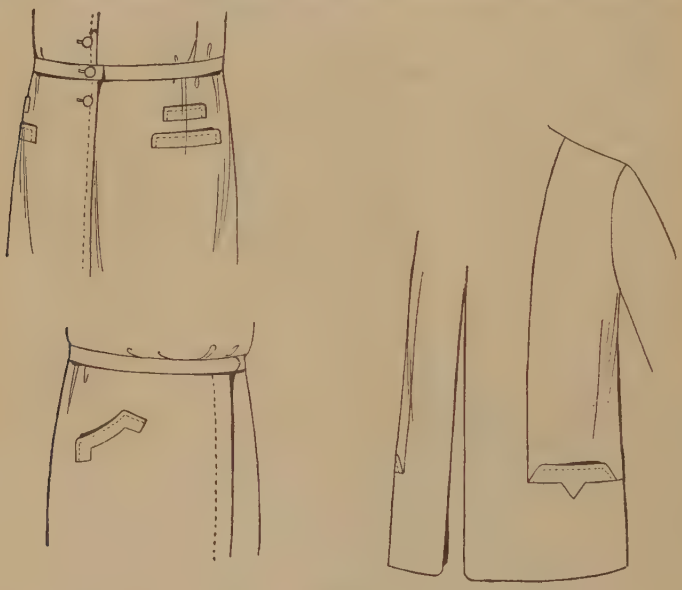


Fig. 15

Finally, remove all basting, and press the pocket thoroughly. When thus completed, the stand pocket will appear on the right side as in Fig. 1 and on the wrong side as in Fig. 14.

20. Stand-Pocket Variations.—As has been mentioned, each type of pocket is subject to many modifications in shape. To form a definite idea of some of the variations of the stand pocket, note the examples given in Fig. 15. These pockets differ only so far as shape is concerned, and no difficulty will be encountered in making them or other styles, or even in creating different shapes, provided the construction and finishing of the stand pocket just discussed are thoroughly understood.

FLAP POCKET

21. The next type of tailored pocket to be considered is the **flap pocket,** one style of which is illustrated in Fig. 16. This pocket also consists of two parts—the *flap*, which serves both as a finish for the pocket opening and as protection for the pocket itself, and the *pouch*, which is similar to that of the stand pocket. The flap pocket is a very desirable one, as it is adaptable to nearly all tailored fabrics and its size, shape, and position can be varied to give pleasing effects on many kinds of garments.

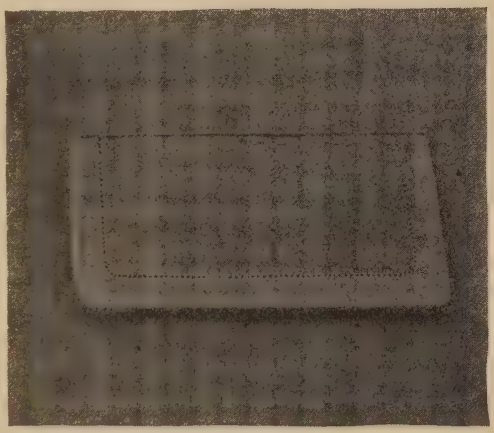


FIG. 16

The materials required for the flap pocket—that is, for the lining and the reinforcement—are practically the same as those for the stand pocket, and, in fact, the making of this type of pocket differs very little from the making of the other type, it being necessary also to match the material very accurately. As will be observed, the flap of this type of pocket resembles the stand of the other, its chief difference being that it is placed in the reverse position.

22. Determining the Position.—Flap pockets are generally placed at the sides of garments, and as a rule two pockets are made at the same time, one for each side. In such a case, therefore, so that the pockets will be exactly the same in size and shape when finished, mark-stitching must be used to mark the pattern lines of the flap, as well as the position of the pocket on the garment.

The position and the width of the flap pocket should be decided in the first fitting. The exact place where the pocket is to come should be determined when the garment is on, the location usually being governed by Dame Fashion, who calls for different positions, sizes, and shapes each season. The procedure, when these points

are decided, is to mark with tailors' chalk the exact position and approximate size, remove the garment, pin it together carefully so that the seams or pattern edges on each side will correspond exactly, lay the garment out on a flat surface, and carefully mark-stitch on the chalk line through both thicknesses of the garment so that the pocket will come exactly in the same position on each side.

23. Preparing the Flap Pattern.—The only pattern required for the flap pocket is that for the flap. To get the dimensions required for the pattern in the actual making of flap pockets in garments, it is necessary to measure the chalked outline. To make a pattern for the pocket shown in Fig. 16, which is of average size, proceed as shown in Fig. 17, using a piece of paper of suitable size.

First, draw a rectangle, each of whose sides is $4\frac{1}{2}$ inches and each of whose ends is $2\frac{1}{4}$ inches, lettering the corners *A*, *B*, *C*, and *D*, as shown. Next, locate point *E* $\frac{1}{4}$ inch to the right of *B* on line *AB* and point *F* $\frac{1}{4}$ inch to the left of *D* on line *CD*. Then connect points *A* and *F*, as well as *C* and *E*, with diagonal lines. If slightly rounded corners are desired at the lower edge of the flap, the pattern may be so marked, as indicated by the dotted lines.

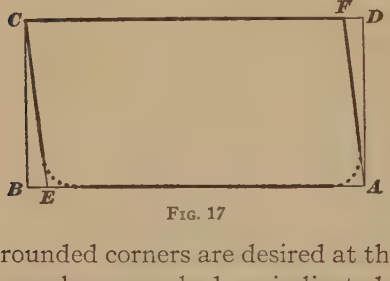


FIG. 17

With the drafting thus completed, form the pattern by cutting from *A* to *F*, from *F* to *C*, from *C* to *E*, and from *E* to *A*. For round corners, cut on the dotted lines.

24. Cutting Out the Flap.—With the pattern thus prepared, proceed to cut out the material required for the flaps. Pin the flap pattern on a double thickness of the garment material, placing it so that the stripe, or at least the weave, of the flap material will match that along the pocket mark of the garment material; in other words, match the material in the manner explained for the stand pocket.

If the material is dark, outline the pattern edges with tailors' white chalk; then cut all the way around the pattern, allowing $\frac{3}{8}$ inch for seams, and, after removing the pattern, mark-stitch all the chalk lines. If the material is of the kind on which tailors' white chalk will not show, cut the material in the manner directed, but mark-stitch around the pattern before removing it. With the material

cut out, cut the pieces of lining required for the flaps, making them the same in size as the pieces of material for the flaps.

25. Making the Flap.—Next, proceed with the making of each flap. To do this work correctly, place the right side of the lining to the right side of the material and baste them together from the cloth side, beginning at the top of one end and continuing around to the top of the other, but not across the top. In basting, hold the flap material a trifle full in order that the lining will be a little smaller; then, when the flap is stitched, the lining will not show along the edges.

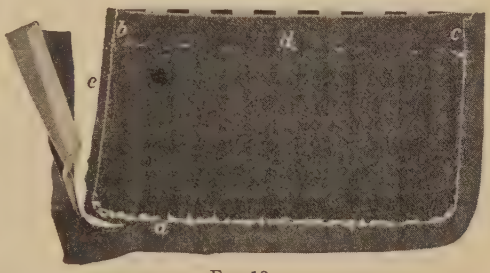


FIG. 18

With the basting done, stitch just outside of the mark-stitching where it is basted, as shown at *a*, Fig. 18, continuing to the edge, as at *b* and *c*. Do not stitch the upper edge of the flap, as it must be left open to permit the flap to be turned right side out.

Next, remove all basting and mark-stitching threads except the mark-stitching at *d*, which indicates the top of the flap, and trim the seam edges in the manner shown at *e*, trimming, in firm material, to within $\frac{1}{8}$ inch of the stitching.

Now, turn the flap right side out and baste it a scant $\frac{1}{4}$ inch from the edge, taking care that the seam is rolled out to the edge. Then baste another row about $\frac{1}{2}$ inch from the first row, using a short basting-stitch to hold the edge firm. When the basting is completed, press the flap thoroughly, and, after adjusting the gauge of the sewing machine, stitch the bottom and ends of the flap the same distance from the edge as the seams of the garment are stitched, usually $\frac{3}{8}$ to $\frac{5}{8}$ inch. If no stitching appears as a seam trimming on the right side of a garment, then the flap should be carefully pressed and applied without stitching on the outer edge.

Next, remove all the basting at the edge, and then run a basting through the lining along the upper edge at the mark-stitching. This marking is done so that it will show on the lining side, and also so that the mark-stitching can be taken out at this time in order to

avoid catching it when stitching the flap in position with the sewing machine.

26. Applying the Reinforcing Strip and Flap.—Having made the flap in the manner directed, it is next in order to secure it to the garment, to make the opening, and to apply the pouch part of the pocket. As in making the stand pocket, it is first advisable to place a reinforcing, or stay, strip in position. Therefore, pin to the wrong side of the garment material a lengthwise stay strip of cambric or silesia that is 2 inches deep and 1½ inches longer than the width of the pocket, placing it so that its lengthwise center is directly under the chalk marks on the material, and then baste it in position.

FIG. 19

Next, baste the flap to the material in the manner shown in Fig. 19; that is, with its right side to the right side of the material and its basting line directly on the chalk mark on the garment material. The flap is turned upward.

27. Applying the Pouch Portion.—As in making the stand pocket, cut out the lining material for the two pieces that form the pouch. Cut each of these pieces 1½ inches wider than the flap or the pocket opening, but make the depth of only one equal to the desired depth of the pocket; for the other, make the depth 2 inches less than the pocket depth, but to this piece, as shown at *a*, stitch

a lengthwise strip of the garment material that is 2 inches in depth and of a width equal to the width of the piece.

FIG. 20

Baste the full-sized piece over the flap, as shown at *b*; that is, with its right side down and so that the basting will be on top of the basting with which the flap was basted on. Baste on the piece with the garment material attached, or the lower part of the pocket, as at *c*, also with its right side down. This strip of garment material on the pouch part must be used, in order to prevent the lining from showing on the right side of the garment when the flap of the finished pocket is lifted.

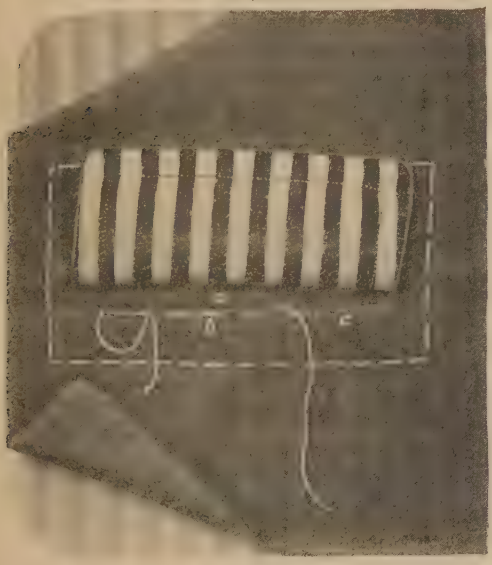


FIG. 21

28. Completing the Pocket.—With the pouch pieces thus basted in place, stitch both the flap and the lower part to the garment material, leaving a space of $\frac{1}{2}$ inch between these stitchings. Having finished this stitching, remove all the basting and fasten the thread ends on the wrong side.

Then, holding the seam edges apart, cut the pocket opening, following the directions given in connection

with the stand pocket; that is, cutting to within ½ inch of each end and then diagonally to the end of the flap, as well as to the end of the stitching of the lower part of the pocket.

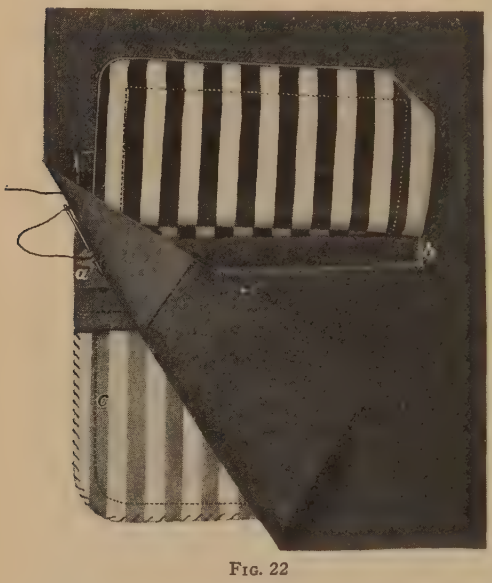


FIG. 22

29. After cutting the opening for the pocket, slip both pouch pieces through the opening, turn the flap down from the right side of the garment, and baste in the manner shown at *a*, Fig. 20.

Next, as in Fig. 21, bring the lower portion up, allowing the material to extend up far enough to fill the space between the stitching of the flap and that of the bottom, as shown at *a*, thus forming a welt, which aids in concealing the lining when the flap is lifted. Then turn the seam down and baste, as shown at *b*, slipping the fingers inside the pocket opening so as to prevent the stitches from catching the material underneath. Next, stitch along the lower edge, as at *c*, and bring the other pocket portion down into position, as in Fig. 22. Now turn under the triangular pieces to the wrong side and fasten them through both thicknesses, as shown at *a*; also, to strengthen the pocket, finish the ends of the pocket opening with the overcast bar, as shown at *b*.

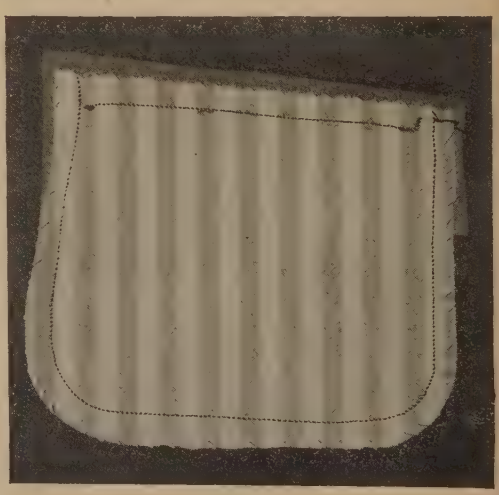


FIG. 23

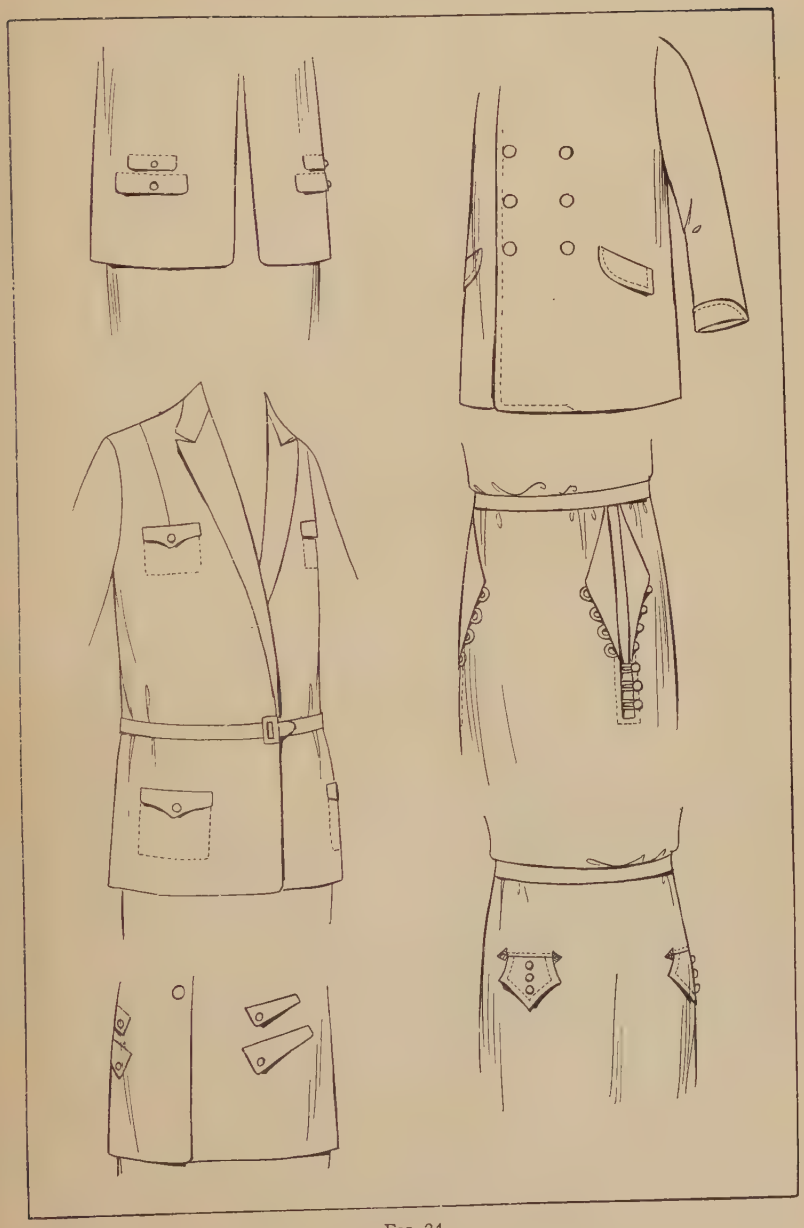


Fig. 24

Next, baste and stitch the pouch portions together, as at *c*, and then overcast the edges, as shown. With all the stitching done, remove all the bastings and press the pocket thoroughly from the right side. The flap pocket should now appear on the right side as in Fig. 16, and on the wrong side, as in Fig. 23.

30. Flap-Pocket Variations.—Several variations of the flap pocket are illustrated in Fig. 24. These pockets should serve to make clear the way in which flap pockets of different shapes may be applied, and to provide suggestions for developing other pockets. As will be observed, the flaps may be circular, triangular, rectangular, and so on, and may have square or round corners; also, buttons and buttonholes and other trimming may be added to create the right effect. In every case, however, the shape of the flap, the stitching, and the trimming are in harmony with the garment on which they are used, a point that should always be borne in mind in connection with garment making.

WELT, OR SLIT, POCKET

31. The third type of pocket, namely, the **welt,** or **slit, pocket,** is illustrated in Fig. 25. This type of pocket has neither a stand nor a flap, simply a slit, or opening, secured with welt edges, and a pouch. Although the opening of the pocket shown here is in the form of a reversed curve, or "line of beauty," as it is sometimes called, openings in the form of other curves, as well as straight and diagonal lines, may be used effectively, as is pointed out later.

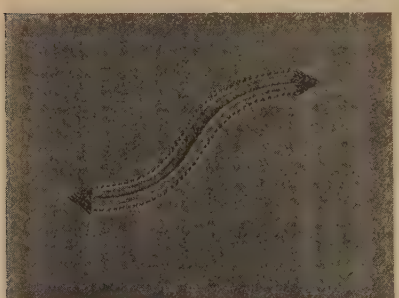


FIG. 25

The welt, or slit, pocket is used as a breast pocket; at the sides of a garment, below the waist line, as a pocket for a handkerchief, car fare, or any small article; and sometimes simply to create an ornamental effect on a garment. If it is to be used as a breast pocket, as in this case, the opening should never be more than $3\frac{1}{8}$ or $3\frac{5}{8}$ inches wide, but if it is to be used in the lower part of a coat or a skirt it may be from 1 to $1\frac{1}{2}$ inches wider.

No difficulty should be met in constructing the welt, or slit, pocket; for, with a good idea of how the stand and the flap pocket are made, the making of this pocket should be comparatively easy.

32. Preparing the Pattern for the Curved Opening.—The curved opening for the pocket shown in Fig. 25 may be drawn free-hand or with the aid of any circular article, such as a drinking glass. But no matter what method is followed, it is necessary that you get the correct slant to the reversed curve, so that when it is transferred to the material in which the pocket is to be made it will assume a good line and appear well-balanced.

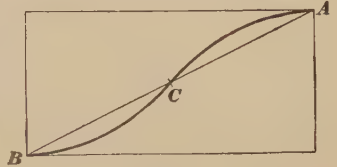


FIG. 26

For the pocket here shown, the opening of the original of which is practically $3\frac{1}{2}$ inches wide, it will perhaps be best to make a pattern in the manner shown in Fig. 26. Therefore, on a piece of paper of suitable size, draw first a rectangle whose top and bottom lines are each 3 inches and whose sides, or ends, are each $1\frac{1}{2}$ inches, and then, as shown, letter the upper right-hand corner *A* and the lower left-hand corner *B*. Then connect *A* and *B* with a diagonal line and mark the center of this line *C*.

With this done, proceed to draw the curve, extending it from *B*, below the diagonal line up to *C*, and from *C* above the diagonal line to *A*. Exercise great care to shape the curves attractively, being guided by the shaping shown in Fig. 26 and blending the curves together at point *C* with a free-hand line if you use some circular object for outlining the reversed curves below and above the diagonal line. With the curve outlined, cut it from *A*, through *C*, to *B*; then cut from *A* along the upper line of the rectangle, and from the upper left-hand corner to *B*. The pattern, which consists of the part above the curve, will then be ready for outlining the opening on the material.

33. As has been stated, the curved edge of any circular article may be used in drawing the curved line, or it may be drawn free-hand. In either case, however, it is advisable to draw a rectangle first and then, so as to be sure of the proper slant for the curve, to connect two of its corners with a diagonal line, the direction, or slant, of which will depend on which side of the garment the pocket is to appear.

Of course, pockets of different size and curves of different curvature will require rectangles of different sizes, and just what the size ought to be must be determined by experiment. A good plan is first to decide on what the width and the slant of the pocket openings are to be and then, by actual measurement, determine what the length of the top, bottom, and side lines of the rectangle must be to accommodate the opening. The value of such a pattern lies in the fact that it insures accuracy, for its side or its top may be placed on a stripe or the grain of the garment material; whereas, if no such plan were followed, there would be danger of having the curved opening appear crooked on the garment and thus detract from its appearance.

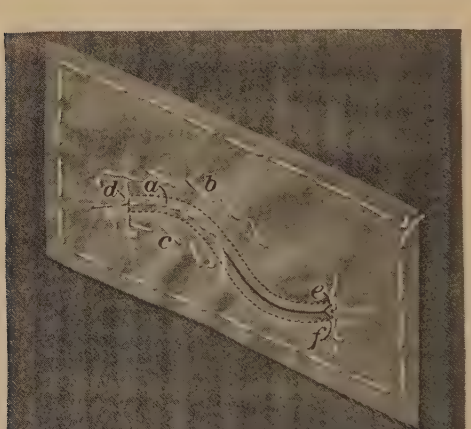


FIG. 27

34. Preparing the Material for the Pocket. With the pattern made ready, lay it on the garment at the place where the pocket opening is to appear, being careful to have it straight, and then outline the opening by drawing a chalk line along the curved edge of the pattern.

Next, on the wrong side of the material, baste a lengthwise piece of silesia or cambric $2\frac{1}{2}$ inches deep and 5 inches wide, with the ends shaped as in Fig. 27, directly under the mark made on the right side for the pocket opening. Then, from the right side, run a basting thread along the mark and through the basted reinforcing strip, as at *a*, so as to outline the pocket opening on the wrong side, using very short stitches and following the curve exactly.

35. Securing the Pocket Material to the Garment.—Next, as shown in Fig. 28, pin to the garment material, over the marked pocket opening, a piece of material cut about $3\frac{1}{2}$ inches by 5 inches, placing it right side down and taking care to match the stripes of the material if there are any. If there are no stripes in the material used, at least the weave of the materials must be matched;

that is, the lengthwise threads of each must run in exactly the same direction.

When this piece is properly matched and pinned in position, secure it in place from the wrong side by basting ½ inch from the marked threads, as shown at *b* and *c*, Fig. 27. Then, with the sewing machine, stitch it and the reinforcing strip in place, stitching from the wrong side and within ⅛ inch of each side of the marked thread, as well as across each end, as at *d*. Extreme care must be exercised in doing this stitching, for to have the pocket opening correct, the lines must conform to its outline and the space between the stitching must be exactly the same for the entire length of the curve. Now remove the basting between the rows of stitching, as well as the diagonal basting just outside of the stitching.

FIG. 28

FIG. 29

36. Cutting the Pocket Opening.—The next step is to cut the opening for the pocket. Therefore, with a pair of sharp-pointed scissors, cut from the center to within ¼ inch of each end of the curved opening and then in a diagonal line to each corner, as at *e* and *f*, Fig. 27, and also as in Fig. 28. In cutting this opening, it is well to keep in mind the importance of exercising care when the seam allowance

is so narrow, as well as the necessity of keeping the cutting line an even distance from the stitching.

37. Finishing the Pocket Opening.—With the pocket opening cut, slip the material through the slit in the manner indicated in Fig. 29, smoothing it back carefully at the ends. Then baste, as at *a* and *b*, holding the seam back from underneath with the forefinger of the left hand and along the top with the thumb, so that it cannot be caught in with the welt edges. Have the welts fill the entire space between the stitching and make them of the same width on each side of the opening of the pocket.

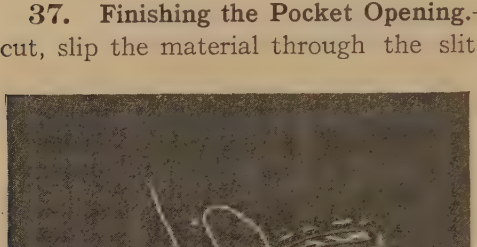


FIG. 30

At this time, also form into plaits on the wrong side the material at the ends of the pocket. In some materials, these plaits may be shrunk out by pressing with a very hot iron and wet cloth. Before starting the basting, it is well to test the width that the welt will have to be to accomplish this, then begin to baste very close to the edge, as shown.

After this basting is done, baste the welts together with diagonal basting, as shown in Fig. 30, so as to make sure that their edges are true, and then, placing a press cloth over the wrong side of the material, press the pocket thoroughly.

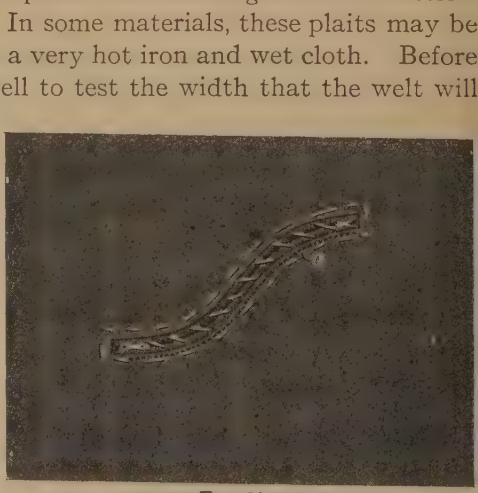


FIG. 31

With the pressing done, stitch the lower edge of the pocket $\frac{1}{16}$ inch from the edge, as at *a*, Fig. 31, and fasten the thread ends securely on the wrong side.

38. Making the Pouch Portion.—For the pouch portion, cut two pieces of silk lining, each 5 inches wide and $3\frac{1}{2}$ inches long, and shape them as shown in Fig. 32. To one piece of lining, stitch a strip of the garment material $2\frac{1}{2}$ inches wide on the lengthwise and $4\frac{1}{2}$ inches on the crosswise, placing the right side of the strip to the right side of the pouch material, as shown at *a*, Fig. 33. Then stitch the other pouch piece to the lower edge of the pocket, as shown in Fig. 32. Now place the piece of pouch material to which the strip of material is sewed, directly over the pocket, having the right side next to the pocket and the edges even. Then baste and stitch the upper edge of the pocket opening the same width as directed for the lower edge, stitching through all thicknesses and fastening the ends of the stitching threads on the wrong side.

Fig. 32

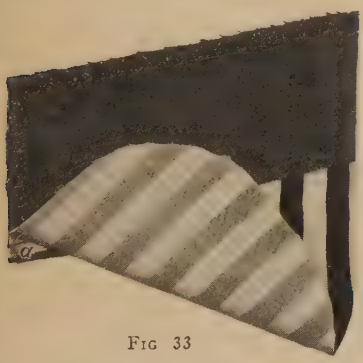


Fig 33

Next, baste and stitch the pouch portions together, and, if necessary, trim and overcast the edges. In stitching the pouch portions together, take care to catch the reinforcing strip, as in Fig. 34, so that it will be held to the pocket itself.

39. Finishing the Pocket. Next, finish each end of the opening either with an arrowhead, as shown in Fig. 25, or with the overcast bar.

Finally, remove all basting, except the center diagonal basting,

which must be left until the garment is finished, and press the pocket thoroughly. If the material is heavy, trim away the surplus material on the back of the pocket so that not all the edges will come at the same place, as they are likely to form a ridge when pressed. When completed, the pocket should appear on the right side as in Fig. 25 and on the wrong side as in Fig. 34.

FIG. 34

40. Slit-Pocket Variations.—A few variations of the slit pocket are illustrated in Fig. 35. As will be observed, the slit may be made to assume various shapes and the pocket itself be placed in different positions; but, of course, the construction of the pocket is always the same. Many decidedly pleasing effects can be secured by using just the correct position and shape of slit to harmonize

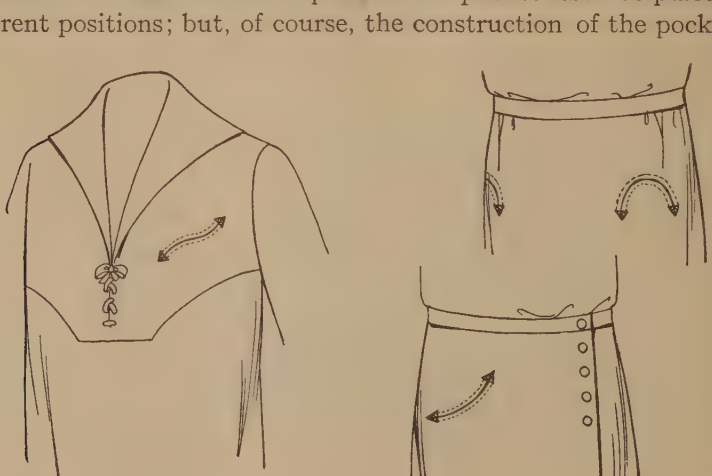
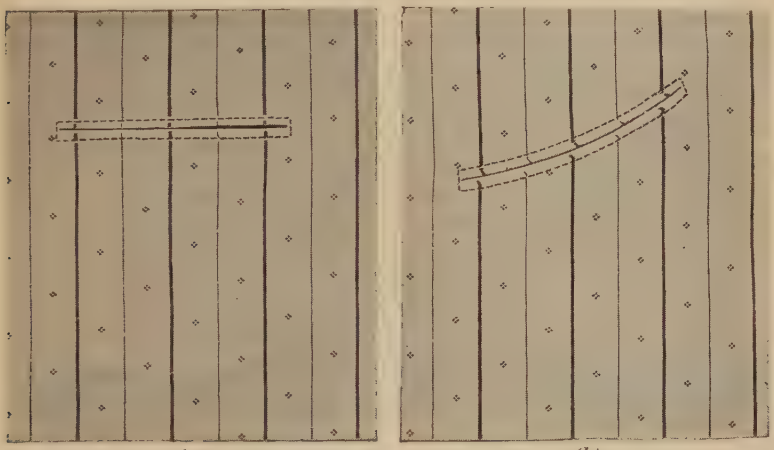


FIG. 35

with the garment on which the pocket is to be used. In placing pockets on a garment, as well as all other trimmings, due regard should always be given to the style of the garment itself and to current fashions.

SIMPLICITY WELT POCKETS

41. Simplicity welt pockets are shown in Fig. 36, the one at (*a*) being a pocket made on the straight of the material and the one at (*b*) being a curved pocket. These pockets may be quickly



(*a*) (*b*)

FIG. 36

made and are similar in effect to the strictly tailored welt pocket; consequently, this method may be applied to pockets made in woolen as well as cotton garments. They are especially suitable for wool dresses and semitailored jackets.

42. Making the Simplicity Welt Pocket.—To make a simplicity welt pocket, cut two pieces of material $\frac{5}{8}$ inch larger on all sides than the pocket itself is to be. Place the right side of one of these pieces to the right side of the garment, as at *a*, Fig. 37, and stitch, as at *b*, around the sides and ends of the marked line. Slash in the center of the stitching, as at *c*, and then turn the piece to the wrong side of the material, bringing the material up and forming a welt to the right side as in the welt pocket; then fold it in shape on the wrong side, at the ends, as at *a*, Fig. 38, and stitch the lower

edge of the opening, as at *b*. With this done, place the other pocket piece directly over the first one, and, turning the pocket right side up, stitch across the top and the ends so that it will appear on the wrong side, as at *c*, placing the row of stitching the same distance from the welt as the lower stitching is. Then turn in the edges, as at *d*, and stitch all around them, as at *e*. Finish the pocket by tying all the thread ends and pressing it neatly.

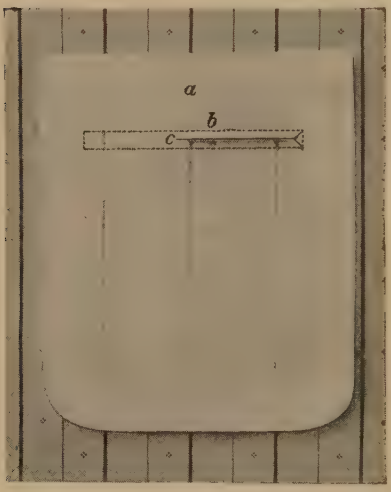


FIG. 37

43. Choosing Material for the Pouch Portion.—The simplicity welt pocket here shown is of striped material. If the stripe of the material used for such a pocket is very prominent, then the pocket portion, or pouch piece that forms the welt, should be made of material that is white or of a plain color that harmonizes with the color of the garment, for, as will be observed, the stripes will run irregularly and will not appear so attractive as would plain material in the pocket opening. The other pouch piece should be made of the striped material.

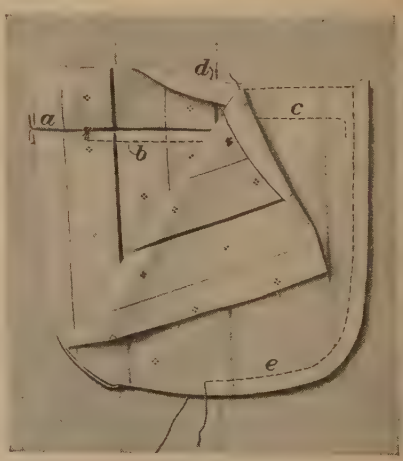


FIG. 38

PATCH POCKETS

NATURE OF PATCH POCKETS

44. A **patch pocket** is merely a piece of properly shaped material stitched to the outside of a garment in a manner not unlike that of a plain-apron pocket. To take away the severe plainness of a pocket in the form of a simple patch, it is common to resort to trimming and plaits; nevertheless, a pocket applied in the manner

stated, whether trimmed, plaited, or plain, does not lose its identity. In making patch pockets, the chief essential is neatness. Especially is it necessary to turn the corners evenly and to use care in placing the pocket in position in order not to have it appear drawn or too full over the material. After having made the pockets thus far discussed, little difficulty will be experienced in making the patch pocket, as it is the most simple.

PLAIN PATCH POCKET

45. The first pocket to be considered is the plain patch pocket, which, owing to its simplicity, is not illustrated. To make such a pocket, first cut out the material, shaping it to suit the style of the garment. As a finish, place a $1\frac{1}{4}$- or $1\frac{3}{4}$-inch hem across the top; then turn the outer edges to the wrong side, baste it to the garment, and stitch it in place. With the stitching done and the thread ends secured neatly on the wrong side, remove the bastings and thoroughly press the pocket from the wrong side.

PATCH POCKET WITH STRAP AND FLAP

46. In Fig. 39 is shown a patch pocket with trimming in the form of a strap and a flap. This style of patch pocket is neat, attractive, and suitable for many styles of tailored coats and skirts, especially unlined coats, sport coats, and little boys' coats to which it is desired to give a mannish effect. It is cut a trifle narrower at the top than at the bottom, so that it will balance well with the garment and impart a trim appearance. This difference between the width at the top and the bottom of the pocket, however, must be so slight as to be scarcely noticeable—just enough to give a neater line than if the top and the bottom were the same in width.

A piece of material $4\frac{1}{2}$ to $5\frac{1}{2}$ inches square is required for this pocket, the size for a garment, of course, depending on the kind, style, and position of the pocket itself. To insure accuracy, however, it is advisable to prepare a paper pattern that is exactly the shape and size of the pocket desired.

47. Cutting the Pocket.—To prepare the pattern, use in this case a piece of paper that is $4\frac{1}{2}$ to $5\frac{1}{2}$ inches square or a little larger than the desired pocket. Trim off the sides a little at the top, so

as to make it narrower there than at the bottom; then round off the corners at the lower edge with graceful curves, as the pocket in Fig. 39 shows. In some instances the corners of such pockets are left square, but they are a little more difficult to keep true than are the round corners; also, it is harder to get one side of a pocket with square corners to correspond with the other, especially when stitching is added.

When the pattern is made and in position on the material, the pocket may be cut out and mark-stitched and basted on the pattern lines so as to keep the edges even.

Fig. 39

48. Cutting the Strap. When the pocket material is cut out, cut the strap for the center trimming, shaping it as shown in Fig. 40, this illustration, in addition to giving the details of the work, showing the pocket with strap and flap attached, secured to the garment material with the final stitching. Make the lower, or wider, end of the flap about one-half as wide as the bottom of the pocket and its top about one-third as wide as the top of the pocket; also, make it a generous inch longer than the pocket itself. After the strap material is cut out, line it with light-weight silk of a harmonizing color; or if the garment on which the pocket is to appear is trimmed in another color or with plaid, line the strap with it.

49. Making the Strap.—To make the strap, place the right sides of the material and the lining together and stitch along each side, using a $\frac{1}{4}$-inch seam and stitching outside the pattern line of the strap, so that when it is turned it will not appear narrower than the width originally intended. Stitch the sides only, leaving the ends open so that the strap can be turned right side out. When the stitched strap is turned, press it carefully from the wrong side

In lining the strap, make sure that the lining is a trifle narrower than the strap material; that is, do not allow the edge of the lining to extend beyond the material. When the strap is finished and the stitching is added to the right side, it should appear as at *a*, Fig. 40.

50. Making the Overlap.—With the strap thus prepared, proceed to make the overlap, as at *b*, Fig. 40. Cut the material for the overlap one-half as long as the pocket and the same in width. Line it with the same material as the strap is lined, and finish it in much the same manner as the flap of a flap pocket is finished. Stitch carefully all around the edges, making a narrow seam; then turn the flap right side out and stitch it, as at *c*. One or two rows of stitching may be used, depending on the stitching of the garment with which it is used.

FIG. 40

51. Putting the Pocket Pieces Together.—With this done, place the right side of the flap to the wrong side of the pocket, and stitch a good $\frac{3}{4}$ inch from the edge, as at *d*. Then turn the seam of the flap down on the pocket and stitch, as at *e*. Next, overcast the edge, as at *f*, and be very careful that the ends *g* and *h* do not extend beyond the pocket portion.

Now pin the strap to the lower side of the pocket, so that it can be stitched in position in the manner shown in Fig. 40.

52. Applying the Pocket.—Baste the pocket in position on the garment and stitch all around its outer edges, using stitching that

comes close to the edge or corresponds with the stitching on the garment. If the stitching comes very close to the edge, be extremely careful not to let it run off the edge. Particular pains must be taken when stitching very close to the edge of a thick surface, because the presser foot of the sewing machine in such cases has a tendency to drop off, especially in turning corners.

If the stitching is added directly on the edge, turn the pocket wrong side out and trim away the material of the seam up close to the stitching, being careful, of course, to hold the seam away in trimming, so as not to clip the material. When the pocket is stitched in position, remove the bastings and press it carefully.

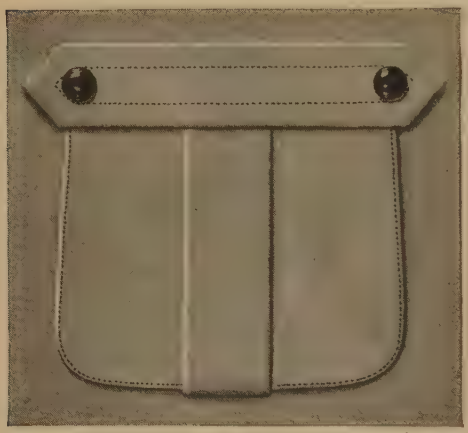


Fig. 41

53. Finishing the Pocket.—Lift up the strap and secure it underneath the flap, as shown in Fig. 39. This may be done with slip-stitches, so that the thread will not show on either the right or the wrong side of the pocket. If a button is used, as in Fig. 39, rather than take stitches from the underneath side, slip the fingers underneath the strap and the flap and sew the button on, bringing the thread through the strap and the flap and thus holding these two parts together with the button.

In finishing off patch pockets, turn the garment so that it is wrong side up and take a few catch-stitches across the ends of the pocket. These stitches will keep it from pulling loose or tearing at the upper edge, as they serve to strengthen both the pocket edge and the garment. If such a pocket is to be used a great deal, as, for instance, in children's school or play coats, it is advisable to put a stay strip at the back of the pocket, because such a strip prevents the pocket from tearing out. This strip should be of the same material as that used for binding the seams of the garment. It should be cut lengthwise and carefully slip-stitched to the material from the wrong side, so that the stitches will not be visible from the right side.

BOX-PLAITED PATCH POCKET

54. The box-plaited patch pocket, which is shown in Fig. 41, is similar to the patch pocket just described. The material for it is cut in much the same manner, except that $2\frac{1}{2}$ inches is allowed in the center for the plait.

55. Making the Plait and Pocket.—The plait is brought together and basted, and then the edges are opened out smooth and basted carefully, as shown in Fig. 42. If the material is very firm, it is not necessary to stitch the plait before pressing it flat. It is

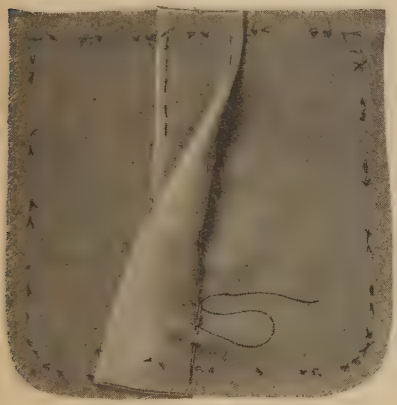


FIG. 42

FIG. 43

customary to leave the plait open, so as to give more freedom in the pocket. However, if the material is wiry or not firm in weave, the best plan is to stitch the plait and then press it so that it will be true and even and will hold its shape well.

Then turn the outer edge of the pocket and baste, as at *a*, Fig. 43, and bind the upper edge of the pocket with a bias strip of lining, as at *b*.

56. Making the Strap.—The strap, which finishes the top of the pocket, is cut crosswise of the material. It should be from $1\frac{1}{4}$ to $1\frac{3}{4}$ inches wide and extend just beyond the edges, as shown at *a*, Fig. 44. Line the strap with silk of a color to match the pocket, and stitch the strap in the manner shown in the illustration or in a way that harmonizes with the other stitchings.

57. Completing the Pocket.—With the strap made, sew the upper edge of the pocket to the strap, as at *b*. Next, pin the pocket in position on the garment. Lift the strap, as at *c*, and stitch the pocket all the way around on its outer edge, stitching to the box plait on each side, but as a rule not across it. In this case, the plait is left so that it may be securely slip-stitched from the wrong side. Then stay the ends of the pocket from the wrong side, using either a stay strip or slip-stitches. Press the strap and the pocket so that they will lie flat on the garment.

FIG. 44

If desired, a button may be added to each end of the strap so as to make the pocket more attractive; or if corded loops are used in trimming the garment, a little cord may be made to extend down from the button and be secured in place with a button.

PATCH-POCKET VARIATIONS

58. In Fig. 45 are illustrated several additional styles of patch pockets. Such pockets, as will be noticed, may be made in different shapes, as well as with different styles of straps, flaps, and other trimmings. However, as is true of the other pockets, patch pockets must always harmonize with the garment on which they are used, as a close study of the illustration will indicate.

BOUND POCKETS

59. In Fig. 46 is shown the type of pocket known as the **bound pocket.** This kind of tailored pocket, which is not unlike a regular slit, or welt, pocket, derives its name from the fact that the edges of the opening are bound, usually with braid. When garments trimmed with braid are in vogue, this style of tailored pocket is in

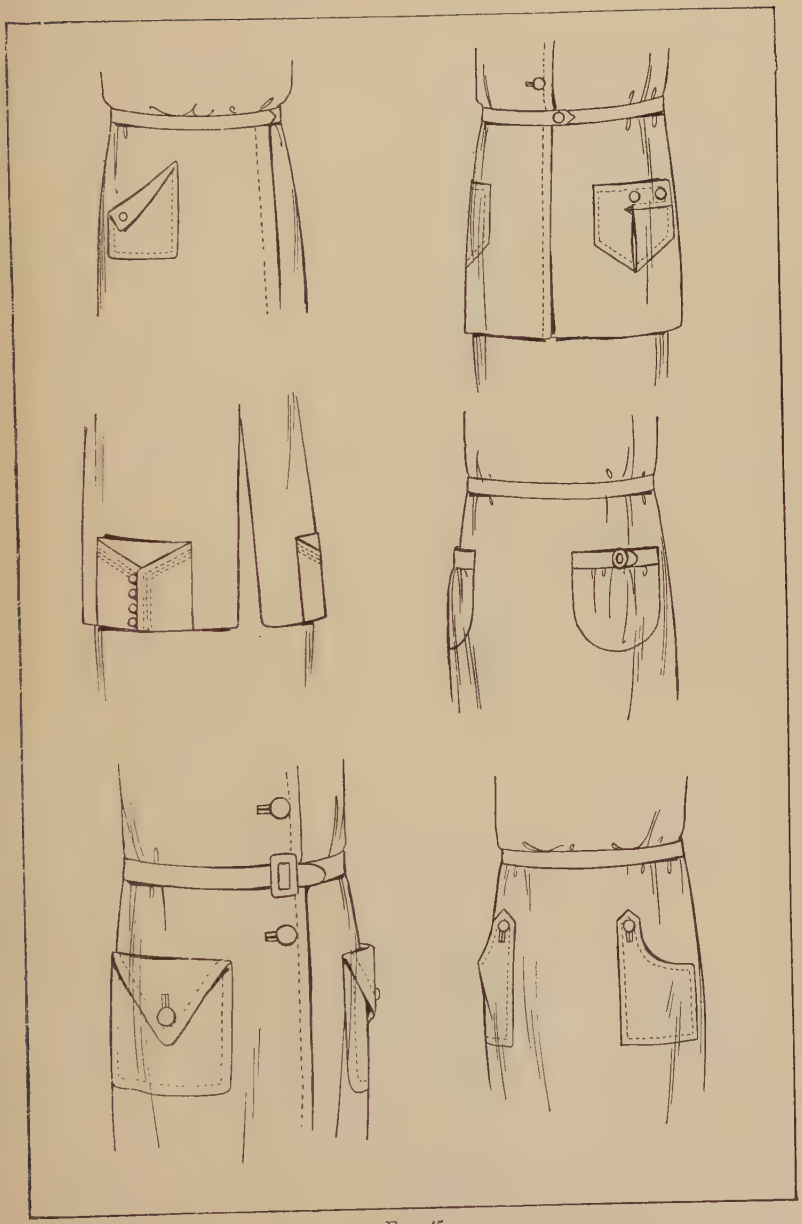


FIG. 45

great demand, but, of course, it would rarely, if ever, be used on garments that are not so trimmed.

For binding the pocket edges, braid that is $\frac{3}{4}$ inch wide is usually satisfactory, although for broadcloth suits or suits of fine, firm material, narrower braid of fine weave is sometimes employed. Military braid is possibly the most desirable of all braids for tailored work, because it is wieldy; that is, it may be stretched or shrunk to fit shaped edges and curves and yet is firm enough to give a satisfactory finish.

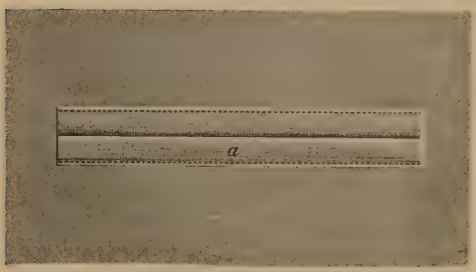


Fig. 46

60. Making the Pocket Opening.—In making a bound pocket, it is necessary first, as in making other pockets, to determine its position and the width that the pocket opening is to be. With these points known, indicate the width of the pocket opening on the material, as shown by the chalk marks *a* and *b*, Fig. 47, and then at right angles to these lines draw lines *c* and *d*, placing them so that the distance between them is $\frac{1}{8}$ inch less than the width of the braid, or equal to the width that the bound portions are to be, usually $\frac{1}{2}$ to $\frac{3}{4}$ inch, as the braid on each bound edge shows from $\frac{1}{4}$ to $\frac{3}{8}$ inch. With these points marked, stay the wrong side of the pocket with a stay strip, as for the welt pocket.

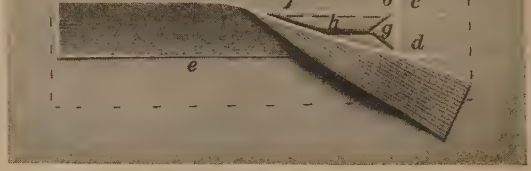


Fig. 47

Next, cut two pieces of braid, each 2 inches longer than the pocket, and apply them to the pocket with small running-stitches, as shown at *e* and *f*, taking care to keep the outside edges of the braid exactly on the chalk line. When the braid is thus secured to the material, form the pocket opening by slashing the material exactly in the

center of the space between the strips of braid and clipping to the corners in diagonal lines, as in the welt pocket, and as shown at *g*. In clipping these diagonal lines, be extremely careful not to clip the braid. With the opening cut, slip the braid of the upper edge through the opening to the wrong side and baste it, as at *h*.

61. Making and Applying the Pouch Pieces.—Cut two pieces of lining for the pouch portion of the pocket, making these pieces as wide as the braid is long and as deep as the pocket is to be and shaping them at the top to conform to the outline of the pocket opening. In this case, as the opening is straight, no difficulty will be encountered, but when it is crescent-shaped or shaped as in Fig. 25, as is sometimes the case, much care has to be taken in shaping the upper edge of the pouch portion to make it exact. With the upper edge and the sides of these pieces shaped, shape the lower edge as in Fig. 48.

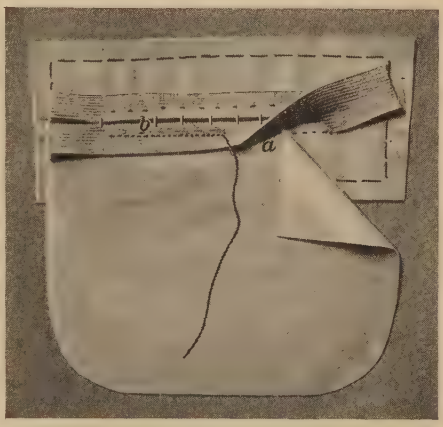


FIG. 48

Next, turn the garment wrong side up and place one of these pouch portions so that its upper edge is even with the slashed edge, as at *a*, and baste it in position. Then bring the free edge of the braid of the lower portion over to the wrong side and secure it in position with basting. Next, turn the garment right side up and baste the two folded edges of the braid, or welts, together, as in making the welt pocket, exercising care to keep the fold even and in line with the weave of the braid.

Now turn under the triangular piece at each end of the opening and fasten it neatly and securely on the wrong side. Next, stitch along the lower edge of the braid, as at *a*, Fig. 46, so that the stitching on the wrong side will appear as at *b*, Fig. 48. This stitching serves to hold the pocket pouch in place. If the braid is very wide and extends far below the stitching line *b*, whip the edge down so as to hold it well in place.

Next, stitch a piece of the garment material to the upper edge of the remaining pouch portion, as in making the welt pocket. Then place the side that has the material attached directly over the opening, baste the upper edge to the braid, and then from the right side stitch the upper edge in the same way as the lower edge was stitched.

62. Completing the Pocket.—Turn the wrong side up and stitch the sides and the lower end of the pouch portions together, and pull all threads through to the wrong side and fasten them in place. Finally, stay the ends of the pocket on the wrong side. The ends on the right side may be left plain, as the illustration shows, or finished with arrowheads.

EXAMINATION QUESTIONS

(1) What is the purpose of the eyelet in a tailored buttonhole?

(2) Why is an interlining necessary in garments in which tailored buttonholes are worked?

(3) What are the most important considerations in the making of tailored pockets?

(4) (*a*) Why is a reinforcing strip used under the opening of a pocket? (*b*) Of what material should it be made?

(5) In planning flap pockets for a garment, what points should be in harmony with the garment on which such pockets are used?

(6) Under what circumstances is it desirable to have the pouch portion that forms the welt in the simplicity welt pocket made of plain material?

(7) Submit a sampler of a tailored buttonhole.

(8) Submit a sampler of the material-bound buttonhole.

(9) Submit a sampler of the stand pocket.

(10) Submit a sampler of a simplicity welt pocket.

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